

The ONLY  
Weekly Art  
Newspaper  
In the World

# The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

The ONLY  
Weekly Art  
Newspaper  
In the World

Vol. XXVII—No. 14—WEEKLY

NEW YORK, JANUARY 5, 1929

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 25 CENTS

## Pulitzer-Gould Sale At American Art

*Portrait of Antonio Grimani by  
Titian and English XVIIIth  
Century Portraits Outstanding  
Features of Sale on Jan. 10*

Interest in the Pulitzer-Gould painting sale, which will take place at the American Art Association on January 10th, will undoubtedly center primarily in the powerful portrait of Antonio Grimani by Titian, one of the finest examples of the master's work which has ever appeared on the American auction market. The second outstanding feature of the sale is the group of English XVIIIth century portraits, among which Hoppner's "Georgiana, Duchess of Bedford," Romney's "Richard Brinsley Sheridan," Lawrence's "Miss Gibbon as Miranda in the Tempest," Reynolds's "Caroline, Duchess of Marlborough," and Raeburn's "Portrait of a Gentleman," take first rank as important examples of the school that are sure to arouse spirited bidding.

Painted in 1522, the power of Titian's art is magnificently apparent in the striking portrait of the Doge of Venice, Antonio Grimani. The profoundest realism and most subtle penetration characterize this intimate portrait which reveals one of the most cunning and indomitable personalities of the Venetian XVth century. The Doge is seen as an erect, princely figure, with stern, wrinkled face. He wears the jeweled gold cap and ermine cloak of his office, opening to reveal a crimson tunic. The picture has passed through the following collections and exhibitions: Collection Palazzo Grimani, Venice; collection of Countess Mathilde Berchtold-Strahan, 1871; collection of Chevalier Friederich von Rosenberg, Consul General for the Netherlands at Vienna, 1873; collection Fischhoff, Paris; collection Charles Sedelmeyer, Paris; collection of F. O. Matthiessen, sold by the American Art Association in 1902; exhibition of Venetian Art, New Gallery, London, 1894-1895; property of the Estate of Joseph Pulitzer and Kate Davis Pulitzer.

In the English group, Hoppner's "Georgiana, Duchess of Bedford" from the collection of the Duke of Berwick and purchased from Thomas Agnew of London, will probably arouse the greatest interest. This brilliant portrait of a young girl of eighteen was painted about 1800 in the period of Hoppner's full maturity. The exquisitely treated landscape background makes an exquisite foil for the full length figure of the young Duchess in her soft white dress. The portrait, which was exhibited in the Royal Academy in 1800 is recorded and illustrated in McKay & Robert's *The Work of John Hoppner*, and has been engraved in mezzotint by both S. W. Reynolds and R. W. Hester. Leslie A. Hyam and Shirley Falke who have compiled the catalogue of the sale say of this portrait: "This work exhibits the qualities of simple and straightforward naturalism implicit in the statuesque painting of the period, as contrasted with the mannerisms of French rococo art; its talented objectivism indicates at the same time the debt which, consciously or unconsciously, was owed by Hoppner to Lawrence."

"Caroline, Duchess of Marlborough" by Reynolds, portrays the subject in a setting of wooded park and reveals in the treatment of rich robes and landscape all the sumptuous Venetian color of the

(Continued on page 8)



PORTRAIT OF MME. DE BAGLION

By J. M. NATTIER

Recently purchased by Mr. A. W. Erickson from Wildenstein & Company

## Many Rarities In Spitzer Collection

*Medieval and Renaissance Works  
of Art Gathered by Frederic  
Spitzer Will Be Sold Next  
Week at Anderson Galleries*

The remaining part of the famous art collection formed by Frederic Spitzer will be sold by order of his heirs at the Anderson Galleries on January 9th, 10th, 11th and 12th. A few of the pieces in this auction were included in the sale in Paris in 1893; others have never before been offered to buyers.

Few sales in New York have presented so wide a range. Almost every type of medieval and renaissance craftsmanship is represented by excellent examples—metal work, ceramics, ivory carving, enamel, armor, crystal and jewelry—and it is this splendid array rather than the relatively minor paintings and sculpture which gives the sale its remarkable character.

An introduction to the catalogue has been written by Seymour de Ricci and is quoted below. Many of the pieces which he mentions are illustrated.

"Frederic Spitzer was born in 1815. He was an Austrian by birth. He started at an early age to travel through Germany, England, Belgium and Holland, acquiring business acumen and a sound education in art. He arrived in Paris in 1852 and soon became the advisor of the great amateurs who in the flourishing days of the newly-born Second Empire were as extravagant as they were anxious to complete their collections. At the end of a very few years he practically withdrew from business and began collecting on his own account. Thirty years later he had brought together in his private house, Rue Villejust, Paris, a museum of medieval and Renaissance art of which only two or three great public galleries could have shown the equivalent.

"The sale of his art treasures by auction in 1893 was one of the greatest, perhaps the greatest, event in the annals of the sales-room. The total of a couple of million dollars was no higher than that obtained for the Hamilton Palace pictures and works of art, but the character of the Spitzer collection was so exceptional, many of its features were so unique, that the sale has remained as a landmark and has always been rated as such in every connoisseur's memory.

"Is it believable that New York is about to behold a second edition of that memorable occurrence? Is it credible that a notable portion of Spitzer's art treasures should have remained in storage for thirty-five years in a Paris warehouse, unseen and forgotten? Is it not strange that the sons of the buyers at the 1893 sale shall have the opportunity of bidding for a number of the same objects in 1929?

"When the bulk of the collection was sold in 1893 the number of the lots (over three thousand) was so great that a number failed to bring the reserve prices placed on them by the experts as permitted by the law of France, and were bought in by the Spitzer estate. Others were treated as duplicates and were not included in the catalogue of the sale, so that the forthcoming New York sale of Spitzer works of art will comprehend quite a number of objects which were never even offered to the 1893 bidders. This is truly an unexpected opportunity for the American buyer.

"The great Spitzer catalogue has long

(Continued on page 16)

## DE LA FAILLE REPLIES TO HIS CRITICS

The Dutch paper, *Het Vaderland*, printed the following statement from M. J. B. de la Faille, explaining his attack on thirty paintings attributed to Van Gogh.

"I have in fact discovered that a certain number of works of Van Gogh, which were brought on the market by the Berlin art dealer Wacker, are false. These pictures are described and photographed in my catalogue, and are reported to have been indicated by me as spurious in a supplement which is to appear next week from my publisher, Van Oest, in Paris. After my catalogue appeared in November, 1927, I began to doubt more strongly and steadily the genuineness of the pictures in question. However, before going into print, my doubts had to become realities. I could obtain this certainty by means of comparisons, new investigations, etc. As soon as I was certain that these pictures were imitations of existing motifs in works of Vincent Van Gogh, I decided to issue a supplement of my catalogue in which the numbers of the pictures in question were indicated. This supple-

(Continued on page 3)

## Brummer To Hold Duchamp-Villon Exhibition

Introduction to the catalogue of the Duchamp-Villon exhibition opening at the Brummer Gallery on January 5th.

By WALTER PACH

*C'est un cri répété par mille sentinelles,  
Un ordre renvoyé par mille porte-voix;  
C'est un phare allumé sur mille citadelles,  
Un appel de chasseurs perdus dans les  
grands bois!*

*Car c'est vraiment, Seigneur, le meilleur  
témoignage  
Que nous puissions donner de notre  
dignité  
Que cet ardent sanglot qui roule d'âge  
en âge  
Et vient mourir au bord de votre éternité!*  
BAUDELAIRE—Les Phares.

A great poem can no more be translated than a great picture can be reproduced: therefore I make no apology for reprinting in the original those two mighty stanzas in which Baudelaire sums up his idea as to Rubens and Leonardo, as to Rembrandt and Michaelangelo, and Watteau,

(Continued on page 2)

## JOSEPH DURAND-RUEL DIES IN PARIS

Joseph Durand-Ruel, the internationally-known art dealer, died in Paris on Sunday, December 30th. He was senior member of the house of Durand-Ruel, which established in 1803, is one of the leading art firms in the world; with branches in both New York and Paris, devoted chiefly to the exploitation of impressionist art.

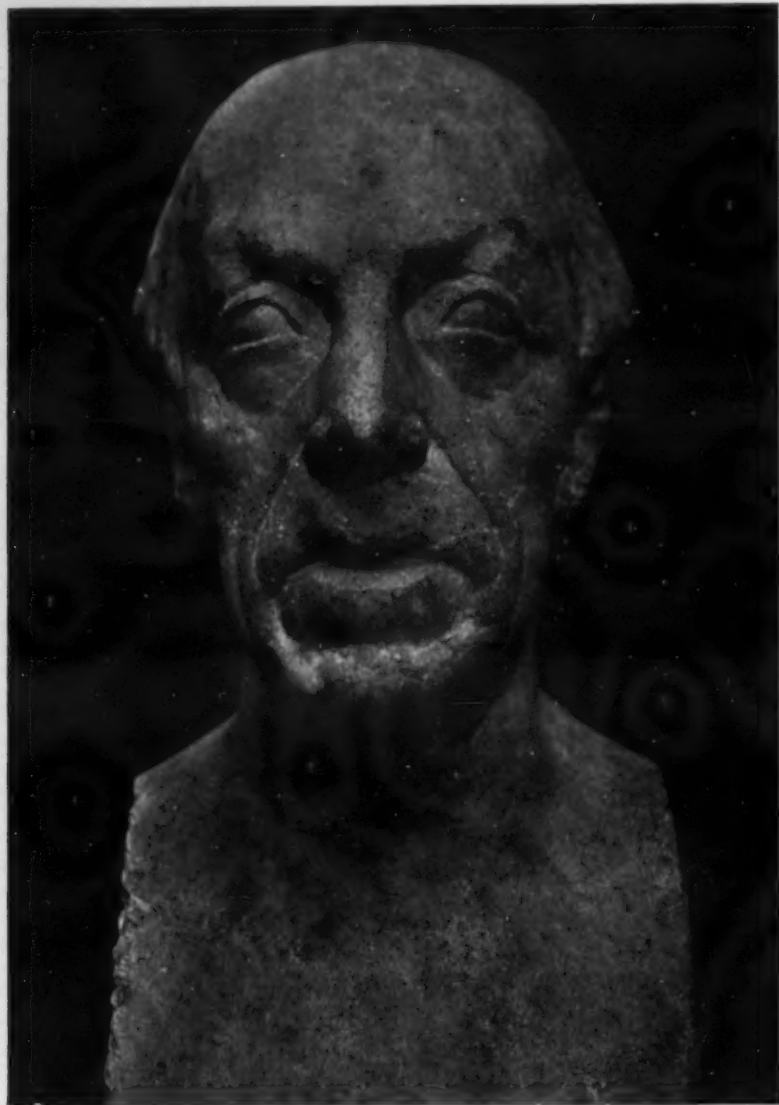
His father, Paul Durand-Ruel, founded the New York branch and was responsible more than anyone else for introducing collectors in this country to the works of Manet, Monet, Degas, Renoir, Sisley, Pissarro, Puvis de Chavannes, Corot and Millet, now recognized as classics.

His support of the great impressionists was steady and vigorous when they were subjected to the same kind of abuse and ridicule that is now heaped on their successors, the Post Impressionists, belonging to the group led by Picasso and Matisse.

It is true that M. Durand-Ruel's confidence in his own judgment proved highly fortunate for himself. But he did a great service to the world when

(Continued on page 4)





"HEAD OF AGED PEASANT"

By DUCHAMP-VILLON

Included in the exhibition of sculpture by Duchamp-Villon which opens at the Brummer Gallery today

## Brummer To Hold Duchamp-Villon Exhibition

(Continued from page 1)

Goya and Delacroix, the artists whom he has sung in the preceding verses. He characterizes them in his title with the master-word of all criticism: they are the lights that man has kindled against the night around him.

Not the supreme men alone but all true artists have a share in the fire that the poet saw as their symbol; and so I am not hastily adding another name to the roll that Baudelaire invoked—though his own audacious genius did not hesitate to place a contemporary, Delacroix, with the giants of the past. The present exhibition will give to each visitor the best opportunity for approaching a decision as to whether Duchamp-Villon is not of the "thousand sentinels" whose voice carries on the great cry of art.

A word as to his period—for it is one whose importance we are now ready to grasp. Born later than the men who have been called the Post-Impressionists, and developing his idea of art when theirs was already complete, he died a few days before the end of the World War, his death adding the final draft of horror to those four unspeakable years. One had thought there would never be an end to the nightmare: at last it had come, but the loss of the great artist, just before the armistice, was so grievous as to make the gray sky of the future seem as heavy as the blackness just before.

Ten years have passed since then, and we are so far out in the daylight again that the war has become almost unreal to us. And yet, when we enter such an exhibition as this one and compare with it what is being done today, we are made aware that the years from 1914 to 1918 are like an abyss separating the two periods. Some men have carried over from the earlier time, and their superb production is what gives continuity to the art of our day, what gives confidence that we are to go on once more. But when we observe the hesitation and the need for new research of the men who have appeared since the war, we feel also the different character of the art that developed during the lifetime of Duchamp-Villon.

It had behind it the joyous, healthy period of Monet, Sisley and Renoir. Following them came the profound analysis of Cézanne and the evocation of a world of vision by Redon—both careers, being rounded out by the creation of masterpieces. With Seurat came a consciousness of purpose on the part of the artist, with Matisse and the Fauves a use of that consciousness which thrilled the younger generation with a new sense of freedom, a new realization of the possibilities open to it.

This spirit is the characteristic one in the work that was done in the decade before the war. With the background of achievement by the innovators just before them, artists like Derain, Picasso and Braque went on to an experiment more daring than any essayed before, relying completely on the idea, even to the point of breaking with the visible subject in painting and sculpture.

For a moment it seemed as if the traditional attitude of the artist toward nature was to be abandoned. Derain soon found that it need not be, and others followed him again in uniting the new grasp of aesthetic structure with the old European formula for appearances. Meanwhile the intoxication with the first findings of the Cubists had not spent itself. Marcel Duchamp, even before his two elder brothers, Jacques Villon and Raymond Duchamp-Villon, had declared for an art in which Redon's world of the imagina-

tion was to be the plane of the artist's structure. Duchamp-Villon, who had been called on by fellow members of the Autumn Salon to give an architectural setting to their painting, sculpture and decorative work (in 1912), had already shown the most positive capacity for a logical ordering of things in his own sculpture.

He had ventured upon the profession of the artist relatively late in life, but his years as a doctor, his deep reading and hard thinking during that time gave him the scientist's sense of reality—the most valuable of adjuncts to the talent as a sculptor which carried him along with such amazing rapidity. The first works were successes. If he himself saw in them an influence from Rodin or other of the older men and was impatient to get on to completely independent production, it would be a more than drastic critic today who would reproach him with accepting too much from his predecessors. The Baudelaire, modeled from his sense of the character revealed by the writings even more than from contemporary likenesses of the poet, has been declared by men who know the author of *Les Phares* to be the best portrait of him. In the same way Duchamp-Villon's intuition passed over the sculpture immediately around him and which had served as a guide for his beginnings, to rejoin the art of the men of his race who gave us the great heads at Chartres—to rejoin, also, the men of another race who gave us the figures of Aegina and Olympia.

Baudelaire's daring in naming his contemporary after calling up the greatest names of the past must be my justification for mentioning the two most important schools of sculpture in this notice of a work that was so recently brought to its

close. It is to be considered, however, as a token of its epoch: in this art the whole splendid time reaches out to us across the war years and the time since then.

The sculptor is represented here in the full range of his work, and the opportunity to know it thus is probably unique. For with the dispersal of the objects in the present exhibition it will be difficult indeed to bring together again so complete a showing as is here, even if a recognition of Duchamp-Villon as one of the thousand "porte-voix" of Baudelaire causes the future to renew its contact with the artist.

### Harman & Lambert

Established in Coventry Street  
During Three Centuries



BY APPOINTMENT

Dealers in

ANTIQUÉ SILVER  
JEWELLERY

OLD SHEFFIELD PLATE  
ETC.

177, NEW BOND STREET,  
LONDON, W. 1.

## P. & D. COLNAGHI & CO.

(Established 1760)

PAINTINGS  
ENGRAVINGS



DRAWINGS  
ETCHINGS

By Appointment

LITHOGRAPHS, WOODCUTS, BY THE  
OLD AND MODERN MASTERS

EXPERTS, VALUERS, PUBLISHERS

144-145-146, New Bond Street

LONDON, W. 1

Cable Address, Colnaghi, London

## THOMAS AGNEW & SONS INC.

Established in London in 1817

43 Old Bond Street  
LONDON W.

14 Exchange Street  
MANCHESTER

125 EAST 57th STREET, NEW YORK



Portrait of a Man by Pietro Longhi

PICTURES AND DRAWINGS by the  
OLD MASTERS—and ENGRAVINGS

## PARTRIDGE & DIGHTON

3, Savile Row, London

### L. BERNHEIMER Antique Galleries

TAPESTRIES  
EMBROIDERIES  
ART FURNITURE  
RARE OLD RUGS

3 Lenbachplatz  
Munich

## F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT  
PAINTINGS

and

OBJECTS  
OF ARTS

PRIMITIVES  
Of All Schools



12 EAST 54th STREET

NEW YORK



## DE LA FAILLE REPLIES TO HIS CRITICS

(Continued from page 1)

ment is ready and should be sent next week to all the owners of my catalogue.

"I kept silent until I was absolutely certain of the imitations. The pictures are so excellently made as to make the imitation very hard to determine. There are thirty. The fact is that about four months ago Mr. Meier Graefe tried, when I reported my doubts to him, to make me look the matter over once more very seriously. He did not hesitate, then, to try to find out where the pictures had come from. I answered him that this was immaterial because the provenance could not make a reproduction genuine nor a genuine picture false. Only the question: Are the pictures real or fake, is of interest to me. When I became certain that the pictures were absolutely fakes, I informed Meier Graefe last week about my decision, but it was not the discovery of the provenance of the pictures which gave me the cue to break silence. This came from certainty that the works in question were false.

"Meier Graefe wrote me, after causing a comparison to be made of five of the works qualified as false by me with the pictures at the Van Gogh exhibition at Hanover, that he had become somewhat sceptical but on the other hand, was almost convinced of the genuineness of one of these works.

"Too hurried publication can not be attributed to me. I did not make anything public and hoped that my supplement next week would present the facts in a more vigorous manner than has now been the case in the press. I do not know who reported the matter in the German papers.

"There are, in fact, a number of Van Gogh connoisseurs who are convinced of the genuineness of the pictures. I do not consider the result of the investigation of the restorer of the National Gallery as of any value at all. When anyone intends to falsify a picture, he uses for it a special composition which very quickly dries and cracks."

A correspondent of the paper reported that *Vossische Zeitung* has learned that Wacker expects to obtain a judicial decision whereby Mr. de la Faille would be enjoined from issuing a supplement and from making assertions that might prove harmful to Wacker. The Berlin paper calls attention to the fact that Wacker placed before de la Faille some of the disputed pictures and that he did not then express any doubts about them. Also Brenner, the advisor of Kroller, and a well-known restorer, whose name was not mentioned, were convinced of the genuineness of the Van Goghs. The paper then urges that Mr. Wacker should disclose as soon as possible the origin of these pieces in the interest of the entire domestic and foreign art market and especially of the firm which bought these pictures from Wacker and again resold them.

## Van Gogh Dispute Investigated By Berlin Police

In an interview that the Berlin correspondent of the Dutch paper, *Handlesblad-Journal of Commerce*, had with Mr. Meier-Graefe there, he said that not Mr. de la Faille, but himself made the first discoveries about the reproductions. And furthermore, that he was still in serious doubt about the falsity of various pictures which were characterized as unauthentic by Mr. de la Faille.

In connection with this, the Amsterdam correspondent of the N. R. Ct. again had an interview with Mr. de la Faille. He stated that he had, in fact, received a letter from Mr. Meier-Graefe about four months ago in which he manifested a doubt about the authenticity of some of the van Goghs. Mr. de la Faille then answered that he shared these doubts. He did not, however, state that he himself was already busy with an investigation and had made several surprising discoveries, because he did not then find this necessary. In March of this year he took a self-portrait of Van Gogh to the National Museum in order to compare it there with another self-portrait of the master, the authenticity of which was not in doubt. This comparison showed without the least recourse that the first-mentioned self-portrait was spurious.

He gradually became confirmed in his opinion of the spuriousness of all the thirty. Of several of these Mr. Meier-Graefe admitted the findings without objection, with the request, however, that this be not made public because he himself had previously given a certificate of authenticity. In some of the cases, Mr. Meier-Graefe came back to his unfavorable opinion. Mr. de la Faille considered in this connection Mr. Meier-Graefe as an excellent but fickle individual who permits himself to be influenced out of sheer good-will.

About the origin of the pictures it is known that the Berlin art dealer, Wacker, who put them on the market, alleges that he bought them from a Russian. Mr. de la Faille added the statement that, according to Wacker, the Russian proved the authenticity by offering a letter from Mrs. van Gogh-Bonger, so that it was apparent that the pictures came from the possession of the Van Gogh family. Mr. de la Faille mentioned that, even if this were true, this does not yet give him convincing proof. The origin of a picture is a factor, but not the conclusive factor.

The art dealer Wacker communicated from the Hague with Dr. Heltzer, the Berlin criminal judge, who is charged

with the investigation of the genuineness of the pictures of Van Gogh, and informed him that he would return to Berlin and place himself at his disposal. He informed him at the same time that he went to Holland to have an investigation made regarding the genuineness of two pictures of Van Gogh which were still in his possession, the authenticity of which had been attacked, as he wanted this work done by Dutch experts. This shows, he thinks, that he acted in a bona fide way.

Wacker returned to Berlin after his visit to Holland and immediately had a long interview with Dr. Heltzer. During the interview, Wacker is supposed to have hesitated to declare himself about the origin of the pictures. He said that he could not give this because he had given his word to keep silence. Dr. Heltzer showed him that he had first asserted in connection with the pictures which he had put on the market that they were from a Swiss collection. Only later, when doubts were raised about the genuineness of the pictures, did Wacker allege that they were obtained from Russia. Wacker also said that he could not name the parties who had sold him the pictures, for it would certainly cause a great deal of inconvenience if these names were made public. Other persons would then have claims and prior ownership rights might be claimed. At the same time it seems that he fears difficulties with the custom-house and tax authorities.

Wacker also mentioned to Dr. Heltzer that he had showed years before a letter to the art critic Meier-Graefe in which there was talk about previous ownerships of Van Goghs. To the question as to where this letter was, Wacker answered that he had destroyed it. Dr. Heltzer now declared that Wacker should go to Switzerland in company with an official of the Berlin police department, where this official should be permitted to have a confidential conversation, under a pledge of secrecy, with the previous owners of the pictures. In this way it can be decided whether the pictures actually came into the possession of Wacker through purchase. Wacker was not at first kindly disposed to this suggestion, but he finally declared himself ready to go to Switzerland in the company of Meier-Graefe and to bring the latter in touch with the previous owners of the pictures or with their representatives.

Wacker did not bring back to Berlin any of the pictures which he had taken with him to Holland. There are in his possession now only two pictures by Van Gogh, one of which was confiscated by the police and another seems to have been lent to another art dealer.

It was reported from Dusseldorf that, at the request of the Berlin police, a search was made in the house of painter L. Wacker, of that city, a brother of the art dealer Otto Wacker of Berlin, which, however, did not disclose anything against Wacker.

According to *Handlesblad* the report made by Mr. Meier-Graefe about the declaration of Mr. Schmidt Degener in connection with the spurious Van Goghs, rests on a misunderstanding.

## PETRARCH MUSEUM TO OPEN IN AREZZO

AREZZO.—During these last months great interest has been manifested in the restorations of the house in Arezzo in which Petrarch was born. It was expected to have all the work finished last month when the King came to inaugurate the new monument to the poet, but that proved to be impossible as sufficient funds were not forthcoming to complete the restorations according to plan. That difficulty seems now to be over-

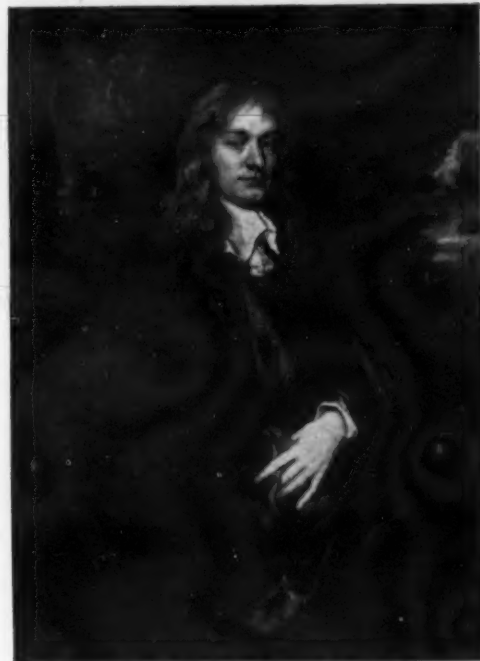
come, and the house will be ready to open to the public as a museum and a library where relics relating to the poet and his works will be on view.

The foundation of this house is of the XIIIth century, but after the death of Petrarch in the XIVth century, the greater part of it was transformed. Over the loggia, now uncovered, is another loggia, and the whole building is a treasure of art.

The rooms on the first floor have ceilings of wood with cross beams, and are very beautifully designed. In these will be kept the works of the poet in various languages and in rare editions.

K. R. S.

## A. TOOTH & SONS LTD.



Portrait of Marmaduke Rawdon by W. Dobson

FINE ENGLISH PORTRAITS  
MODERN BRITISH  
AND FRENCH ART

155 NEW BOND STREET, LONDON

## SEIDLITZ & VAN BAARN, INC.

Member Antique & Decorative Arts League

749 Fifth Avenue, New York Between 57th and 58th Streets

Phones: Plaza 9595-9596

Cables: Gobelins, New York



The most interesting feature of this 17th Century Flemish Tapestry is the depth of perspective and the beautiful warm tones. Complete with border, the size is 9 ft. x 9 ft.

RARE OLD TAPESTRIES INTERIORS  
FURNITURE WORKS OF ART

ENGLISH  
FRENCH

GERMAN  
DUTCH

## OLD SILVER

XVIIIth Century Enameled  
Gold Boxes and Miniatures  
Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

## THANNHAUSER GALLERIES

BERLIN  
BELLEVUESTRASSE 13

LUCERNE  
HALDENSTRASSE 11

## ANCIENT COINS FOUND IN ITALY

ROME.—At San Paolo Civitate, down on the Adriatic coast of southern Italy, there has been found on the property of Signor Pennacchia a large number of coins which are believed to be ancient Greek money. Some of them bear the head of a warrior or that of a god, and on the reverse side is now an eagle, now a dog or an owl. It is believed that this is a collection of extremely ancient money, since the place where it was found is in the zone which was occupied by the ancient town of Civitate in very early times.

K. R. S.

## Newcomb-Macklin Co.

PICTURE FRAME MAKERS  
233 FIFTH AVE., NEW YORK

(ESTABLISHED OVER 50 YEARS)

STOCK FRAMES  
On hand in regular sizes  
for immediate delivery

Mail Orders  
receive prompt attention

Catalogues sent upon request

GEORGE A. MCCOY, Manager  
Art Gallery and Work Shop  
400-408 North State St., Chicago, Ill.



## MISSING HAMILTON PORTRAIT FOUND

One of the missing portraits of Alexander Hamilton, a bust likeness painted from life by Ezra Ames, has been found in Brooklyn, classified by experts as a striking and clean-cut portrait of the "real Hamilton," and has been sold for an imposing sum to Edward S. Moore, New York financier and art collector, says the *Herald-Tribune* of December 30. The sale of the canvas was made known by Harry MacNeill Bland, of the Robert Friedberg Galleries, of 32 West Fifty-sixth Street. The price paid for it, it was said, is exceeded only by the worth of a first-class portrait of Washington by Gilbert Stuart.

Mr. Bland located the painting in company with John Hill Morgan, authority on American art, in the old Van Cott homestead, Montague and Henry Street, Brooklyn Heights, where it had hung unidentified since 1860. It was purchased in that year by Joshua M. Van Cott, a New York lawyer, from a Mr. Williams, a New York art dealer, who in turn had obtained it from the Peters family in Albany. The portrait, on the former's death, came into the possession of his son, Dr. Joshua M. Van Cott, a resident of Brooklyn Heights, its late owner.

Both Mr. Bland and Mr. Morgan were

impressed with the importance of the discovery. The portrait, according to the former, had been long known to connoisseurs of Americana through a contemporary engraving, made after a drawing of the subject by Ames, but the actual whereabouts of the original had been a mystery to them. Mr. Van Cott, the owner, had been himself equally in the dark regarding the value and importance of the historical subject, Mr. Bland said. Fortunately he had found a reference to the original sale among the files of the family which served as a clue to the subject.

Mr. Bland, who has made a study of the Hamilton portraits, believes the painting to be a fine characteristic life portrait of the great American statesman who was Secretary of the Treasury in Washington's first Cabinet. Thomas B. Clarke, dean of American art collectors, also spoke highly of the portrait, which he declared to be a "likeness of the real Hamilton" and which justified his belief that Ames was entitled to a higher position as a painter than history had given to him.

The portrait, which is painted on an oval canvas, represents Hamilton facing half-way to the right. He was about forty-three years old at the time, in the early prime of life, with vigor and character showing in every feature. His white hair is brushed in curling little waves back from his high, shapely forehead and temples. The expression of the

## Joseph Durand- Ruel Dies

In Paris

(Continued from page 1)

he had the courage to buy pictures that his contemporaries in the trade and many of the critics, here and abroad, could not and would not see. His private collection is one of the most important in the world today. He is survived by his widow, sons, Pierre and Charles, daughters, Mme. Marie Louise d'Aloyer and Mlle. Anne Marie Lefebvre.

face is firm yet pleasant, with a suggestion of interest in the proceeding taking place before him. He is dressed in a double-breasted coat, with large lapels delicately edged with gold embroidery and brass buttons. Around the neck is worn a white collar with a lace jabot delicately ruffled in front.

Ames, the painter, who came into prominence with his portraits of New York men of affairs which he executed during the early XIXth century, was born in Massachusetts in 1768 and died in Albany in 1836. He was a contemporary of Stuart and Trumbull and other eminent painters of the Federal period. As a youth his chief source of income was painting signs, sleighs and carriages, but he also cultivated an early talent for drawing and painting the figure as well as for engraving.

The first record of his success in a higher form of artistic work is in December, 1790, when he received eighteen shillings from a Mr. Seymour for a miniature. Later he turned to painting on a larger scale, and in 1794 he received four pounds for a portrait of a Mr. Glen. He also painted the portrait of Leonard Gansevoort. The Gansevoort portrait in the Albany Institute is attributed to Ames.

In the institute at Albany there are six miniatures and several portraits by Ezra Ames, while six family portraits by him, some in miniature, are reproduced in a record of the Sutliff family, compiled by Mary Louisa Sutliff, in 1897. Besides these there is a portrait of Clarkson Crolius, Sr., by Ames in the New York Historical Society.

Hamilton was portrayed by several prominent painters of his day, among the most important being Charles Willson Peale, whose portrait representing the statesman at the age of thirty-four hangs in Independence Hall in Philadelphia, and John Trumbull. The latter painted Hamilton in full length in 1792 for the New York Chamber of Commerce, while a later portrait by Trumbull is the full-length in the City Hall, done in 1804.

## NEW MUSEUM OPENED IN CREMONA

CREMONA.—During these times of activity in Italy, of restorations and improvements, even the smaller towns are alert and anxious to make the most of their treasures, which, in many cases, have been more or less neglected or forgotten. Even those who know Italy well are surprised to find out what a number of valuable and beautiful paintings and objects of artistic interest are to be found in the most out of the way places.

Most of us think of Cremona as being noted only for its violins and the master workmen who made them, but the little city has many other treasures besides these musical memories, and the museum lately opened there and its valuable contents will attract students and amateurs as soon as they know about it.

The origin of the museum goes back to 1842, when the Marquis Sigismondo Ala Ponzone left, at his death, his collections and his house to the Emperor of Austria, with the obligation to create there an institute of art and a museum. The institute, which was later transformed into a school of arts and crafts, grew larger in time, and one room after another was taken in to be used for the purposes of the school. The museum, however, was, in 1875, combined with that of the province, the latter having been enriched by other donations and legacies from other families of Cremona. Unfortunately there were too many valuable works sent there, and the space was small, so that many of them found a resting place in the cellars or the attics.

The collections were thus at a great disadvantage and could not be properly seen or appreciated. What objects were on view were arranged in greatest confusion and with a total lack of harmony or fitness. The place was more like an antiquity shop than a museum. Here was a painting by Antonio Rizzi, a painter of today, side by side with one by Lorenzo di Credi, a terra cotta tile of Cremonese workmanship in the same show case with a Greco-Roman bust of Aphrodite; illuminated manuscripts and Roman helmets, sculptures of Seloroni and Byzantine reliefs and ceramics, parchments, and Murano glass, all in one room.

Who knows how long this confusion would have lasted if, thanks to the energy of the present Fascist Government it had not been decided, some three years ago, to buy the Ugalani Dati Palace in order to place there the civic collections, removing them from the dusty chaos of their surroundings and confid-

ing to Professor Illelmo Camelli, a diligent student and connoisseur of artistic memorials of Cremona, the task of their arrangement.

This Ugalani Dati Palace, constructed in 1561 by Pizzafuoco and enlarged in the XVIIth century by the Arrighi, which opens with a splendid staircase, and has loggi battlements and other picturesque features, is one of the largest and finest of Cremona. In spite of its original attractions the Commune of Cremona and the Podesta, with expert artistic advice and assistance have not spared any pains in transforming and adapting to their new uses, the rooms of the palace, and have arranged for the installation of overhead lights from properly shaded chandeliers.

The museum contains antique and modern sculpture, objects from excavations, architectural fragments, frescoes from churches demolished or suppressed, terra cottas, ivories, miniatures, coins, medals, etc., but the most important exhibits are the paintings.

These are of great variety, especially those of the painters of Cremona, who after having wandered between the masters of Padua and of Venice, of Cremona and Ferrara, succeeded with the family of the Campi, in constituting towards the middle of the cinquecento a school of their own, both monumental and decorative. Professor Camelli, in his arrangement of the pictures, has taken these various influences into account in such a manner that the visitor can easily follow their development.

On entering the museum, after passing a small group of paintings of the School of Ferrara, the principal one of which is the "Holy Family" attributed to Dossi, one comes to the large hall where are collected paintings from the early XVth century to the first of the XVIth, a century of Cremonese painting. Here are the works of Galezzo Campi, the head of that family, Antonio Campi, Camillo Boccacino, Gian Francesco Bembo, Tommaso Aleni and that Giambattista Trotti, a most prolific painter, of whom it is said that he was named the *Malosso*, (bad bone), by his great rival in the Court of Parma, Agostino Carracci, because he was as an adversary a hard bone to gnaw. Trotti is found again in the room where, by the side of Bernardino Campi, perhaps a relation of the sons of Galeazzo, his disciples are collected, from Cristoforo Magnani to two of the sisters Anguisola, who were six in number and all of them painters.

But the museum is interesting not only on account of these painters of Cremona. It is enough to mention that here are preserved among other works the beautiful "Crucifixion" by Jacopo da Bassano, the large lunette by Procaccini, the "Holy Family" by Bernardo Strozzi, a precious portrait of a man by Clouet, and a small but good collection of Flemish works. There are also some modern paintings of value.

Everything possible has been done to bring these paintings together in suitable surroundings and order, and many treasures have now been brought to light which were forgotten for years, and will be of especial interest to students. Canvases have been brought out which were for long years rolled up in the attic, architectural fragments put together which had lain scattered about, the collection of coins, consisting of twenty-two thousand pieces placed in cases, while the prints have been placed under glass, from the Venetian engravings of the XVIth and the XVIIth centuries to the etchings of Rembrandt and of Dürer.

Here there is plenty of room and for this reason it is easy to see and study everything at leisure and without any confusion. Art lovers would do well to stop in Cremona if only to see this most interesting museum.

K. R. S.



## ART exhibitions

of universal interest and cultural  
appeal on view at all times at  
these galleries

Illustrated at Left:  
"Lady Laughborough"  
by Gled Derujinsky

LILLIAN GENTH, A.N.A. .... Paintings

GLEB DERUJINSKY ..... Sculpture

Jan. 8th to Jan. 19th

ETTORE CASER ..... Paintings

Jan. 9th to Jan. 19th

EACH of the above artists will have on exhibition a splendid collection of his latest and most representative works—making a visit to these galleries of three-fold appeal, between the dates of Jan. 8th and Jan. 19th.

ADMISSION FREE

GRAND CENTRAL ART GALLERIES

15 VANDERBILT AVE., NEW YORK

Open Daily (except Sunday) from 9:00 to 6:00

## VALENTINE GALLERY

43 EAST 57TH STREET

### MODERN ART

CHIRICO	MAILLOL
DERAIN	MATISSE
DESPLAU	MIRO
DUFY	PASCIN
GROMAIRE	PICASSO
LAURENCIN	SEGONZAC

## A S. DREY

OLD PAINTINGS

WORKS of ART

EXHIBITION OF FLEMISH PRIMITIVES

from the collection of the

PRINCE OF HOHENZOLLERN-SIGMARINGEN

NEW YORK  
680 Fifth Avenue

MUNICH  
Maximiliansplatz 7

C. T. LOO & CO.

48 Rue de Courcelles, Paris  
559 Fifth Ave., New York

Chinese  
Antiques



Branches

SHANGHAI

PEKIN



## BALTIMORE MUSEUM TO MOVE

BALTIMORE—The Baltimore Museum will move to its handsome new building in the Wyman Park-Homewood site by March 1st, 1929.

Plans for the opening exhibition are now being made and definite announcement concerning them will come in the near future. The committee in charge consists of Mrs. Miles White, Jr., Miss Blanche Adler, Miss Julia Rogers, Thomas C. Corner, Laurence Hall Fowler, Gilman D'Arcy Paul, Horatio L. Whitridge, and Meyric R. Rogers, director of the museum.

Well known people from various parts of the country—directors of museums, city, state, and federal officials, and others in public life—will be invited to attend the inaugural ceremonies.

The building was designed by John Russell Pope of New York, Howard Sill, architect of this city, having acted as his associate up to the time of his death in the late summer of 1926. The cornerstone was laid in May, 1926, with the expectation that construction would be completed within a year. Unavoidable delays, however, made this impossible.

The building represents up-to-date ideas of museum construction; it provides a beautiful example of modern classic architecture, and at the same time potentialities which, it is hoped, will eventually give it a position of importance among the art centers of the United States. The location of the site, its ample size and the design of the building will make possible the addition of wings as the need arises. The building itself occupies a commanding position on a wooded knoll facing west, with a view across the trees of Wyman Park on one side, and of Homewood, the Johns Hopkins University's attractive property, on the other.

It is generally conceded that the museum will be recognized as one of the truly notable structures of the city, though an accurate idea of the full effect cannot be gained until the landscaping of the grounds is finished.

It is easily accessible to three street car lines on St. Paul Street and the Charles Street buses stop at the main entrance.

The new museum was made possible through the passage at the polls on November, 1924, of a million dollar loan. The majority in favor of the loan indicated interest in the project in all parts of the city and it was also apparent during the campaign which preceded the election that it was looked upon with both sympathy and enthusiasm by civic and other organizations.

It is earnestly desired that the co-operation which characterized the campaign will be manifested after the new museum is established and settles down to its "life work." Every effort will be made by the board and the executive staff to make it measure up to the highest ideals in its field. The museum, after all, is a city-wide undertaking, an institution intended to play a definite and influential part in the aesthetic and educational accomplishment and advancement of Baltimore.

## MANY GIFTS FOR BALTIMORE MUSEUM

BALTIMORE.—Through provision in the will of Anne Hepburn Rolando, a member of an old Baltimore family whose home was at 1309 Park Avenue, the museum has just come into possession of two portraits, one of which is attributed to

Charles Wilson Peale; a number of pieces of furniture, pottery and other *objets d'art*. The furniture includes three pieces made in the East after Western models and decorated with bone inlay. The bequest also provides a number of museum objects which will be of great use in connection with the children's section of the museum which it is planned to establish in the new building.

Another recent acquisition to the museum's permanent collection is a set of prints in color and black and white after work done by students of the celebrated Cizek school at Vienna. They were given by Miss Hilda P. Holme, a Baltimorean, who is thus showing her interest in the museum and its work. These prints will also be made part of the equipment of the educational department.

From Miss Maria Lovell Eaton and Mrs. Clark Richmond Weld the museum has recently received a small collection of objects, among which are pieces of silver, glass and ceramics, as well as three examples of illuminated manuscripts of the XVth and XVIth centuries. These come from the collections of their sister, Miss Mary M. Eaton, their brother the late Charles J. M. Eaton and Mrs. Weld's husband, the late Rev. Charles Richmond Weld.

Miss Virginia de Goey has given the museum seventeen pieces of early XIXth century lace, and Dr. Ben A. Jaeggin presented two Japanese swords and one dagger.

An example of the XIXth century modern Swiss school of painting is another recent gift to the museum. This is a large canvas of considerable importance by the late Felix Vollton called "Le Lac au Parc." It was presented the museum

by the artist's brother through Dr. Claribel Cone, who is one of his friends.

Felix Vallotton was a native of Lausanne. The individuality of his work soon attracted attention and during the early period of his career he received Honorable Mention in Paris. The painting given the museum is characteristic of his style and shows that he was interested in the particular school of French landscape painting of which Courbet, perhaps, was the chief representative.

The following editorial à propos of the Rolando Bequest appeared in the *Baltimore Evening Sun* of December 13th.

"Perhaps because of the limited gallery space in the Garrett mansion on West Monument Street, or for various other reasons, the Baltimore Museum of Art has fallen heir to comparatively few real treasures for its permanent collection. Other, if not all of those cities which have in latter years founded museums have received more gifts from private sources, but here such philanthropic patronage is decidedly the exception and not the rule.

"It is pleasant, therefore, that before the opening of the new Museum Building on North Charles Street the director, Meyric R. Rogers, is able to report a gift of paintings, furniture and pottery from Miss Anne Hepburn Rolando. The gift includes portraits of General Smallwood and Patterson by Charles Wilson Peale, one of the more distinguished of early American artists, which are not without historical as well as artistic significance.

"A modest bequest, possibly, but one that will be appreciated not only for its intrinsic worth but also because it may start a needful fashion."

## KNOEDLER



Madonna Standing by Martin Schongauer

## FIFTH ANNUAL EXHIBITION

OF

## XV-XVI CENTURY ENGRAVINGS, ETCHINGS AND WOODCUTS

UNTIL JANUARY 26

14 EAST 57TH STREET, NEW YORK

## STONER and EVANS OF LONDON

Services Groups and Figures  
**EXHIBITION OF  
ENGLISH NEEDLEWORK PICTURES  
and  
SPORTING AND HISTORIC JUGS**

THE MADISON  
58th Street and Madison Avenue  
New York

3, KING STREET, ST. JAMES'S SQUARE, LONDON, S.W.1

## BACHSTITZ

PAINTINGS  
ART OBJECTS  
CLASSICAL  
ANTIQUITIES



NEW YORK  
Ritz-Carlton Hotel

BERLIN  
Bellevue Str. 6a

THE HAGUE  
11 Surinamstraat

## DUDENSING GALLERIES

MODERN  
AMERICAN  
PAINTINGS

FIVE EAST 57TH STREET  
NEW YORK, N. Y.

## JOHN LEVY GALLERIES

## PAINTINGS



NEW YORK: 559 FIFTH AVENUE  
PARIS

## HENRY V. WEIL

Genuine American Antiques

247 East 57th Street NEW YORK

"Member of The Antique and Decorative Arts League"





### Ancient American Art in Toledo Exhibition

TOLEDO.—The Toledo Museum of Art is holding an exhibition of objects of ancient American art through January. In plan it is similar to others held in Madrid in 1893, London in 1920 and Paris in 1928. It is the first of its kind to be held in the United States.

About five hundred objects which illustrate the art of the pre-historic American races have been lent to the exhibition by museums and private collectors. Among them are many specimens of wrought gold, carved jade, textiles, pottery and stone carvings. The Aztec, Toltec, Nazca, Inca and Maya cultures are

#### RED POTTERY VASE, ARMADILLO ORNAMENTS

From the collection of the Toledo Museum; shown in the exhibition of Ancient American Art



BOWL WITH GEOMETRIC DESIGNS AND SMALL ANIMAL SHAPES IN RELIEF  
Lent by the University Museum to the Exhibition of Ancient American Art in the Toledo Museum

the principal sources from which the objects in the exhibition come. Although several of our museums pos-

sess splendid collections of the earliest Americana, there has been too little emphasis on their value as art collec-



### ENGLISH PERIOD FURNITURE

SET of supreme quality Chippendale Chairs, consisting of one armchair and three side chairs. Three are covered in Renaissance blue damask and one in gold colour damask—the Materials all 17th Century. The rear legs are finely carved, and of the same form as the front legs.

## Edward J. Farmer

INC.

Chinese Antiques and Lamps

English Period Furniture

16 East 56<sup>th</sup> Street, New York



## FINDLAY GALLERIES INC

ESTABLISHED 1870



PAINTINGS  
ETCHINGS  
BRONZES



1225-1227 Baltimore Avenue

4634 Mill Creek Parkway

KANSAS CITY, MISSOURI

Member of Associated Dealers in American Paintings

## DAMES, TURNER & CO

Established 1870

39 Pearl Street, New York City  
London Paris

"OLD MASTERS"  
IN THE FINE ART OF  
SHIPPING

Let us solve the problem of forwarding your works of art, household effects and general merchandise, from destination to destination. Our foreign connections enable us to offer you an unequalled world-wide service at a minimum expense.

Representative will gladly call upon request

Phone Cable Address  
Bowling Green 7960 Spedition

DR. JACOB HIRSCH  
c/o ARS CLASSICA

OLD COINS  
AND MEDALS  
Highest Quality  
CLASSICAL  
ANTIQUITIES

also of the  
MIDDLE AGE  
AND RENAISSANCE

31 Quai du Mont Blanc  
GENEVA  
SWITZERLAND

## LEWIS & SIMMONS

Old Masters  
and  
Art Objects

730 Fifth Avenue, NEW YORK  
908 N. Michigan Ave., CHICAGO

LONDON: 74 South Audley St.

PARIS: 16 Rue de la Paix





GOLD ORNAMENTS AND AMULETS FROM PERU,  
EXAMPLES OF INCA ART

Lent by Mrs. Julius Haass to the Exhibition of Ancient American Art  
at the Toledo Museum

are: The American Museum of Natural History, New York; the Brooklyn Museum; the Brummer Gallery, New York; the Carnegie Museum, Pittsburgh; the Corcoran Gallery, Washington, D. C.; the Davenport Public Museum; the Detroit Institute of Arts; Mr. A. Gallatin, New York; Mrs. Julius Haass, Grosse Pointe, Michigan; the Museum of Decorative Art, Palace of the Louvre, and the Museum of the Trocadero, Paris; the Museum of Anthropology of the University of Michigan; the Museum of the University of Pennsylvania; the Ohio State Archaeological and Historical Society, Columbus; the Peabody Museum, Harvard University; the Smithsonian Institution, Washington, D. C.; Mr. I. N. Phelps Stokes, New York; the Toledo Scale Company; and Mrs. Hannah Vosper, Ann Arbor, Michigan.

For their gracious assistance in making this exhibition possible, the Toledo Museum of Art also thanks: Mrs. Wm. Allen, Dr. A. Avinoff, Mr. Hubert D. Bennett, Mr. Joseph Brummer, Mr. Frank F. Bunker, Dr. Stewart Culin, Abbe E. Dimmet, Mrs. Harry F. Evans, Mr. Clyde Fisher, Mr. A. Gallatin, Mr. H. R. Goodwin, Dr. Carl Guthe, Dr. L. L. Gutmann, Mrs. Julius S. Haass, Dr. Edgar L. Hewett, Mrs. Edgar L. Hewett, Dr. Wm. H. Holmes, Dr. Walter Hough, Dr. Neil M. Judd, Miss Jane McHugh, Mr. Benjamin March, Dr. J. A. Mason, Mr. Fernando Molina, Dr. Sylvanus G. Morely, Mr. Edward K. Putnam, Dr. Edward Reynolds, Monsieur Georges Henri Riviere, Dr. L. S. Rowe, Dr. Alexander Ruthven, Monsieur Georges Salles, Dr. George H. Sherwood, Mr. Harry C. She-trone, Mr. A. L. Spitzer, Mr. I. N.



STONE HEAD FROM COSTA RICA

Lent by the Brooklyn Museum to the Exhibition of Ancient American Art  
at the Toledo Museum

tions. They are found most often in scientific or historical museums and without the "art" label the public has taken little notice of their quality. The Toledo

exhibition should be a valuable first step toward correcting this attitude.

Among those who have cooperated with the Toledo Museum in this exhibition

Phelps Stokes, Dr. Alfred M. Tozzer, Mr. Paul A. F. Walter, Mr. A. Wetmore, Dr. C. C. Willoughby, Dr. Clark Wissler.

Miss Edna Vosper, Mrs. Hannah Vosper,

## E. & A. SILBERMAN

PAINTINGS

133 EAST FIFTY-SEVENTH STREET  
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

### EHRICH GALLERIES

PAINTINGS  
By  
OLD MASTERS

36 EAST 57th STREET NEW YORK

Member of The Antique & Decorative Arts League

### KENNEDY & COMPANY

Announce their  
REMOVAL  
to

785 FIFTH AVENUE  
NEW YORK

Between 59th and 60th Street  
One Door North of the Sherry  
Netherland Hotel

### ARTHUR U. NEWTON

(Late of 175 Piccadilly, London)

OLD AND MODERN  
MASTERS

[Chiefly 18th century English portraits]

suitable for  
MUSEUMS, COLLECTORS,  
DECORATORS

665 Fifth Avenue  
New York

(Plaza 0505)



### DON'T BUY

Antique or Modern Furniture, Paintings, Rare Books, Tapestries, etc., before you have visited our galleries, where sales with exceptional values are held weekly during the entire season.

Located in the heart of the world of art and fashion, next to the Sherry-Netherland and opposite the Savoy-Plaza, many fine collections of value and interest find their way to us.

DEPARTMENT EXCLUSIVELY FOR  
APPRAISALS AND INVENTORIES

INQUIRIES SOLICITED

### THE PLAZA ART ROOMS, Inc.

9-11-13 East 59th Street, New York

Auctioneers: Messrs. E. P. & W. H. O'Reilly  
Member of the Antique and Decorative Art League

### THOMAS J. KERR

formerly with

DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS

ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

510 Madison Avenue (4th floor)

New York





PORTRAIT OF DOGE ANTONIO GRIMANI

By TITIAN

Included in the Pulitzer-Gould sale at the American Art Association on January 10th

### Pulitzer-Gould Sale at the American Art

(Continued from page 1)

artist's early prime. Painted in 1767-68, this portrait comes from the collection of Lord Churchill, was later acquired by Agnew & Sons and was exhibited in the St. Louis Exposition of 1904. It is recorded in Sir Walter Armstrong's *Sir Joshua Reynolds*, page 219. Romney's "Richard Brinsley Sheridan,"

which was purchased by Edith Kingdon Gould from Duveen, was included in the Detroit Institute of Arts Loan Exhibition of 1926. In the foreword to the catalogue of this exhibition, Dr. W. R. Valentiner makes the following comments upon this painting:

"How grandly conceived is the portrait of Sheridan, expressing in the great sweeping lines the brilliant flow of words of this great orator! . . . With the classical aspect of his compositions, the statuesque quality of his figures, the broadness of his technic, Romney often combines a wonderful richness of local

colors, full of transparency and depth of tone. What a beautiful combination of green, red and yellow in the Sheridan!"

This painting, of important historical value, portrays Sheridan at full length, wearing a bottle green coat with large brass buttons, over a scarlet waist coat, champagne-yellow breeches and light blue stockings. A view of a town is glimpsed in the distance.

The fourth of the great full length portraits is that of "Miss Gibbons as Miranda in 'The Tempest'" by Sir Thomas Lawrence, which, to quote the introduction to the catalogue has "the fire and brilliance which made Lawrence not only a flatterer but a very magician; it is to be examined for the unbridled vigor of the movement and that flam-

boyant character mixture of goddess and woman which appears time and time again in the artist's female portraits."

The "Portrait of a Gentleman" by Raeburn, exhibits a beautifully modeled head, the light evenly distributed over the face which emerges powerfully from the shadowed background.

The historically interesting "General the Marquis Lafayette," by the rare British artist, J. Pain Davis, depicts the sitter holding a scroll of the Declaration of Independence. Minor masters represented in the collection are Harlow, Coppley, Archer Shee, Sir John Watson Gordon, Nathaniel Dance and Ramsey.

In addition to the Titian and the fine English group, two other portraits attract attention. The stately portrait of Eleanor de Medici by Franz Pourbus the Younger, which comes from the Blakeslee collection, sold at the American Art Association in 1902, is a distinguished work typical of portraiture in Catholic Flanders after the union of Utrecht and the federation of the Dutch provinces. The work is a stately example carried out in a manner reminiscent of the early Rubens and as far as possible removed from the flamboyant technique of the later Flemish masters.

"A Lady with Attendant," given to

the Dutch master Jan de Baen, exhibits the strong influence of his Flemish contemporary, Van Dyck, of whom he was a great admirer. The canvas has all the refinement of color and elegance of composition which mark the work of the court portraitist, and find their characteristic expression in such details as the painting of the hands. This work comes from the collection of Van Oldenbarnevelt; was included in the Blakeslee sale at the American Art Association in 1902 before it became part of the Pulitzer collection.

The majority of the other paintings in the sale are of comparatively minor interest save for the chalk drawing of a washerwoman by Millet, a Saint Sebastian by David Teniers the younger from the Hamilton Palace collection, purchased from Agnew and engraved by L. Vosterman in the "Teniers Gallery," and the "Portrait of a Bavarian Statesman" by Barthel Beham, from the Costanzo and Duc d'Aumale collections, which was sold in 1904 at the American Art Association in the Dowdeswell & Dowdeswell sale. From the brush of Franz von Lenbach is a "Portrait Study of a Lady" and the dramatic "Pope Leo XIII," from the Mathiessen collection.



Early 18th Century Architectural Walnut and Gilt Mirror in original condition

### MIRRORS MANTLEPIECES WALL LIGHTS

Several important Early English Mirrors are now being exhibited in Queen Anne Walnut, Gilt, Gesso and Georgian carved wood and gilt types. Also Mantlepieces in Oak and Pine as well as an extremely fine collection of distinctive wall lights including Queen Anne Mirror types.

## Vernay

ENGLISH FURNITURE - PORCELAIN  
SILVER - POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street

## ARNOLD SELIGMANN & FILS

23 Place Vendome . . . . . PARIS

## WORKS OF ART



ARNOLD SELIGMANN, REY & CO.  
INCORPORATED

11 East 52nd Street . . . . . NEW YORK

Studio Founded 1840

In New York since 1907

### RESTORATION OF PAINTINGS M. J. ROUGERON

101 PARK AVENUE

"Member of The Antique and Decorative Arts League"

NEW YORK

## THE GALLERY OF P. JACKSON HIGGS

*Paintings*

*Objects of Art*

ELEVEN EAST FIFTY-FOURTH STREET

NEW YORK



## EXHIBITIONS IN THE NEW YORK GALLERIES

GARI MELCHERS  
Anderson Galleries

A large, comprehensive exhibition of paintings by Gari Melchers is now open at the Anderson Galleries. Several of his quite early pictures as well as many recent ones are included. A number of them have been lent for the exhibition by museums and private collectors.

Although Melchers' work is familiar to everyone through previous exhibitions the Anderson show gives one of the best presentations of his art which has been seen in New York. The pictures chosen represent the various interests of the artist, but none of these is over-emphasized nor is there any redundancy.

With few exceptions, the pictures are strongly literary, striking illustrations which tell their stories with great skill. Titles matter, even when they have not been supplied. The "Figure Against a Yellow Background," would have even greater interest if its name were as suggestive as the "Judith."

The exceptional pictures in which the story teller is submerged in the artist are the most successful in the exhibition and are to be counted among the best in American art. They are less brilliant, less theatrical and therefore less likely to attract general attention but "Two Nudes," or "The Smithy," have a quality which is not approached by his more usual Scotch pipers, fencers and oriental dancers. They are as finely painted as any and have, in addition, simple, finely organized design which has no need of spectacular trappings.

But though it is sometimes possible to quarrel with Melchers' philosophy, no one can question his amazing skill as a painter and his technical honesty. He leaves nothing to happy accident and each glowing spot of color is as carefully built up as are the finely modeled forms in his figures.



"NASSAU FROM THE GARDEN" By J. ALDEN WEIR, 1913  
*Included in the Weir Exhibition at the Macbeth Galleries*

Whether he sings Kipling's song or not, Melchers has learned about women from somewhere. Each of the four nude or semi-nude figures is an astonishing characterization. "Judith" is a voluptuous creature, and the reasons for her success with Holofernes are quite obvious. In contrast to her is the "Figure Against a Yellow Background," a lady who, in spite of her red hair, is as demurely chaste as Judith is sensuous. An "Oriental Dancer," with a golden skin makes no secret of the pride she takes in her body, a pride which the plump, pink "Young Lady at Her Toilet," undoubtedly has, although she is coy about it.

Another series includes several of

Melchers' most interesting pictures, all of them simply, almost naively done. Among them are "The Communicant," lent by Charles M. Swift, a painting of Breton children in a field and "The Brabant Bride." The latter is one of his latest pictures and in it Melchers has put a suggestion of the early Flemish masters. Like theirs, his line is hard but expressive and the portrait is placed against the familiar green-blue background.

Several of Melcher's familiar representations of mothers and children are shown and these, too, have the fine painting quality which distinguishes all his work. There are also two religious pictures, one of them the monumental "Last Supper."

J. ALDEN WEIR  
Macbeth Galleries

A group of paintings by J. Alden Weir is now on exhibition at the Macbeth Galleries. Many of the pictures have never been shown publicly until now.

There is no need now to recall Weir's permanent place in American art nor to emphasize his many excellent qualities. It should be enough to say that these pictures represent him adequately. Each has the serenity which characterized most of his painting, the cool, restrained color

and well balanced design. The group is about evenly divided between portraits and landscapes.

EUGENE SPEICHER  
Rehn Galleries

The twenty paintings by Eugene Speicher on view at the Rehn Galleries until January 19th are for the most part lent from private collections and present a rounded view of the artist's achievements rather than any new developments in his

(Continued on page 10)



  
*Ohan S. Berberyan*  
*and*  
*Spanish Art Galleries*  
*Collectors and Dealers in*  
**RARE RUGS & TAPESTRIES**  
*An Important Collection of*  
**16<sup>TH</sup> 17<sup>TH</sup> & 18<sup>TH</sup> CENTURY**  
**RUGS**  
*May Be Seen By Appointment*  
**730 Fifth Avenue - New York**

The new Europe  
offers you  
**NEW PROFITS**

*Come to the Leipzig Trade Fair in March.*

The latest products of 22 different countries at your finger tips.

See 650 exhibits of gift ware, jewelry, etc.  
350 exhibits of art craft  
730 exhibits of glass and china ware, etc.  
290 exhibits of leather goods, etc.  
880 exhibits of toys, etc.

**T**WICE a year 10,000 exhibitors show their newest and most salable merchandise at the Leipzig (Germany) Trade Fair, the world's greatest buying and selling center.

At the spring Fair last year 185,000 buyers from 44 countries attended. Five hundred million dollars worth of goods changed hands. Over 2,000 American buyers found profit and pleasure.

No matter what your line of business is, you will find it well represented. For Leipzig offers you everything . . . from lavallieres to locomotives . . . from toys to trip-hammers . . . from dusters to dye-stuffs . . . everything.

Plan this minute to attend the General Sample Fair from March 3 to 9. Send the coupon below and let us tell you about special offerings in your particular field, about concessions in travel rates and generous, helpful free service. Write us immediately, for the time is getting short. Send the coupon today.



# LEIPZIG TRADE FAIR

*For 700 years—the market place of Europe*

LEIPZIG TRADE FAIR—Dept. A.N.-1  
11 West 42nd Street, N. Y. C.

Gentlemen: Please send me a copy of the booklet "A save-money trip to the make-money Fair" which contains complete information regarding profit possibilities, special travel rates and your free service.

Name .....

Address .....

Firm .....

Business .....



## EXHIBITIONS IN NEW YORK

(Continued from page 10)

art. Portraits form the most numerous group in the exhibition. They reveal very clearly both Speicher's virtues and his limitations. The exquisite quality of his paint, the beguiling sensuousness of his forms find remarkable expression in such canvases as "Jeanne and Lydia" and "Torso of Hilda," which has been loaned by the Detroit Museum. On the other hand the brooding beauty of Speicher's women, with their exquisitely arched eyebrows, small slightly pouting mouths and far off expression tends to become a trifle cloying. It is thus a relief to confront the sturdy russets and browns of "John Hommel, Quarryman," a rugged type, full of Vermont flavor. Several landscapes and still lifes in the exhibition are ingratiating in color and form.

DE CHIRICO  
Valentine Galleries  
Until January 26th

Horses, people, monuments, temples, gladiators, beasts, shields, weapons, classic busts, ruined walls, chimney pots, arrows and mountains, singly or in groups or combinations, painted by Chirico are now to be seen at the Valentine Gallery. Chirico is a fine painter with a tremendous imagination. Sometimes the latter seems to get a little out

of hand but one can forgive almost anything to a man who is courageous enough to do his own stuff without making obeisance to old or new masters.

In all of his paintings there is a sort of skeptical neo classicism, as though he had heard of the "true greatness of the classics" but had some doubts, nevertheless.

HELEN K. MCCARTHY  
Milch Galleries

Until January 12th there is being held at the Milch Galleries a memorial exhibition of twenty-five paintings and sketches by Helen K. McCarthy who died last year. Miss McCarthy was a frequent exhibitor at the National Academy, the Pennsylvania Academy and other important showings. She was a member of the International Society of Arts and Letters, National Association of Women Painters and Sculptors, New York Society of Painters and Sculptors and numerous other organizations. Known predominantly as a landscape painter, she won numerous prizes in this field, among them the Mary Smith Prize of the Pennsylvania Academy in 1918. A number of still lifes and flower paintings are included in the present exhibition, but it is in such works as "Sicilian City," and "Sky and Quiet Hills" that the artist appears to have attained her most complete expression. Many of the works in the present showing have been lent from various collections.

MRS. A. STEWART WALKER  
Knoedler Galleries  
To January 12

A group of pleasant watercolors by Mrs. A. Stewart Walker are on view at the Knoedler Galleries until January 12th, including a Moroccan group, a series of flower paintings and a number of Florida landscapes. Mrs. Walker's work is direct and unpretentious and in the Moroccan series especially she shows a talent for accent and elimination that happily enlivens her somewhat trite subject matter. In the Florida series the sea pieces are the most interesting.

GEORGE BAER  
MARTIN BAER  
Newhouse Galleries

The primitive life of the Berbers in Northern Africa, among whom the Baer brothers spent several years, lends itself obligingly to the modernized El Greco technique employed in these canvases. The rocky landscape, the great curves of the camels' necks and the white robed men and women are built up into colorful compositions which make use of minor distortions to enhance the decorative effect. A group of deer seen against rocks overgrown with shrubbery and the painting of a man and a monkey are among the most effective things in the show. The extremely varied treatment of native groups and types makes an interesting commentary upon a civilization that has an almost Biblical flavor. Several landscapes are attractive in pattern.

GEORGE J. STENGEL  
CHARLES AVERY AIKEN  
Babcock Galleries

The landscapes of Mr. George J. Stengel which occupy the main gallery at Babcock's celebrate for the most part, the gaudier and variety of California. Picturesque Carmel provides inspiration for a number of canvases among which a storm subject stands out in atmospheric feeling. The bold patterns of cypress trees seen against the sky form an effective motif in several paintings. Mr. Stengel's marine subjects, of which the most ambitious is the large "Surf at Highlands," are well handled. A few Monhegan subjects and the sensitively done "Factory Town," round out the exhibition.

In the back gallery watercolors of flowers by Charles Avery Aiken are on view. Mr. Aiken paints more loosely than the majority of exhibitors in this genre and is to be particularly congratulated on the charming fabric backgrounds he has used to set off such compositions as "Great Rose Bay."

W. S. BAGDATOPOULOS  
Kleemann-Thorman Galleries, Ltd.  
Until January 15th

Watercolors and etchings, chiefly of scenes and persons in India, by W. S. Bagdatopoulos are now on view at the Kleemann-Thorman Galleries.

Mr. Bagdatopoulos reports the life of the orient with a skillful and conscientious hand, noting the facts and leaving to his audience the task of drawing conclusions.

DOROTHY BRETT  
Marie Sterner Galleries

Miss Brett, who is an English artist, has fortunately escaped the influence of the Taos school. She does not attempt realistic portraits of the modern Indian, but has managed to absorb instead something of the flat decorative quality which is the charm native work itself. "Riders of the Desert," evolves a delightful pattern from the curved heads of the horses and the white robed women. In "Indian Race Meeting," the stiff line of brightly shawled women recalls a group by Awa Tsireh. In only one of the eight paintings does the artist come dangerously near to that posterish quality which is the bright of most American artists working in this genre. The other seven paintings are delightful.

TADE STYKA  
Edouard Jonas Galleries

Mr. Tade Styka, whose expertizes on feminine beauty have had considerable publicity in the press during the last few days is now exhibiting at the Edouard Jonas Galleries a group of portraits which may be taken as illustrations of his theories. Our appreciation of Mr. Styka's art was somewhat disturbed by the horde of cameramen and other minions of the press who were busily dashing about taking photographs, nevertheless we did observe several portraits of very lovely young ladies. We were especially impressed by a charming, curly-haired blonde, holding a cat. In

(Continued on page 14)

## HOWARD YOUNG GALLERIES

IMPORTANT PAINTINGS  
OLD AND MODERN

NEW YORK  
634 FIFTH AVENUE

LONDON  
35 OLD BOND STREET

GOLDSCHMIDT  
GALLERIES

View of Main Entrance to our Galleries in Berlin  
at Victoriastrasse 3-4

WORKS of ART  
PAINTINGS BY OLD MASTERS

NEW YORK : 730 Fifth Avenue

FRANKFURT : Kaiserstrasse 15    PARIS : 11 Bis Rue Boissy d'Anglas

BERLIN : Victoriastrasse 3-4

RAINS  
GALLERIES : Inc.

Auctioneers and Appraisers  
3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:  
Harriman National Bank,  
Fifth Ave. & 44th Street,  
New York, N. Y.

*A. J. Rains.*  
Auctioneer

P. W. FRENCH  
& COMPANY

WORKS of ART

ANTIQUE TAPESTRIES

EMBROIDERIES

FURNITURE

VELVETS

6 EAST 56th STREET  
NEW YORK





*Canvas, 26 by 21 inches*

AERT DE GELDER

1645-1727

*Exhibited at the Royal Academy in London*

D. A. HOOGENDYK & C<sup>o</sup>.  
640 KEIZERSGRACHT  
AMSTERDAM



# The ART NEWS

Published by the  
AMERICAN ART NEWS CO., INC.  
20 East 57th Street, New York  
Telephones Plaza 5067-8  
Plaza 1294-5

President . . . . . S. W. FRANKEL  
Editor . . . . . DEOCH FULTON  
Asst. Editor . . . . . MARY MORSELL

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act of  
March 3, 1879.

Published weekly from Oct. 6 to last of June.  
Monthly during July, August and September

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . . \$6.00  
Canada . . . . . 6.00  
Foreign Countries . . . . . 6.00  
Single Copies . . . . . .25

## WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's . . . . . 1 West 47th St.  
William Einsel . . . . . 46 East 59th St.  
Washington Sq. Book Store, 27 West 8th St.  
Gordon & Margolis . . . . . 32 East 59th St.  
Times Building News-stand . . . . . Times Building  
Subway Entrance Basement

## WASHINGTON

Brentano's . . . . . F and 12th St., NW

## BOSTON

Vendome News Co. . . . . 261 Dartmouth St.

## PHILADELPHIA

Wanamaker's . . . . . (Book Counter)

## LOS ANGELES

C. V. Pleuharp . . . . . 339 Hill St.

## LONDON

The Art News . . . . . Bank Building  
16a St. James's St., S.W. 1

David H. Bond . . . . . 407 Bank Chambers  
Holborn, W.C. 1

Gorrings . . . . . 17 Green St.  
Leicester Sq., W.C. 2

May & Williams . . . . . 24 Bury St.  
St. James's, S.W. 1

## PARIS

George Houin . . . . . 2 Rue de la Plaine  
Telephone Diderot 1909

Brentano's . . . . . 37 Avenue de l'Opera

## MUNICH

Karl Barth . . . . . Konradstrasse 4-11

Vol. XXVII Jan. 5, 1929 No. 14

## IN DEFENSE OF THE METROPOLITAN

What with Mr. Pach's book and diverse criticism from many quarters, the Metropolitan Museum has of late been the target for many barbed and sometimes stinging arrows. Although we may have on occasion gleefully joined in these attacks, it is only fair to rush to the defense when our leading museum pursues a sensible and moderately radical course, such as disposing of its least desirable legacies by auction.

The *Times* editorial, which we reprinted last week, berated the Metropolitan for lack of brotherly love towards the struggling small museum, claimed that merely through inertia and a desire for meagre profit a great institution was depriving the provinces of cultural opportunities. Now, while there may be some faint virtue in the wealthy cousin handing down her outmoded garments to the poor country relative, the same brand of generosity is scarcely to be encouraged in the world of art. The *Times* editorial is an interesting reflection of the popular point of view that almost anything is good enough for the small museum, of the credo that a brand of art, outmoded in the metropolis may somehow be transformed in the provinces into a cultural treasure. There are few intelligent people who would claim that the reading of Marie Corelli would lead to the appreciation of Shakespeare, but there are apparently many who believe that Meissonier and Alma Tadema will prepare one for Rembrandt. Our small museums throughout the country have long been sufferers from this belief that almost any kind of hand painted picture in a rich gold frame is ennobling and of refined influence. It is only within recent years that the more enlightened directors of such institutions have rebelled and dared to desire for their galleries not the imposingly framed cast-offs that were once looked up to as art in the eighties and nineties, but prints and textiles and objects of art, which lacking the masterpiece, nurture the eye in genuine standards of beauty.

The Metropolitan has thus taken a step



"YOUNG WOMAN AT HER TOILET"

By GARI MELCHERS

Included in the current exhibition at the Anderson Galleries

in the right direction by refusing to gain the dubious glories of a Lady Bountiful by vitiating the taste of the Middle West or South with works which never were, and never will be art. An improvement in art standards is slowly taking place throughout the country, but the results will be delayed in many places if dubious gifts are still made and accepted. Our small museums need, on the whole, more pride and more independence, so that they will cease to be regarded as country cousins, eager to grab up gratefully almost any piece of hand painted canvas. And our large museums need to develop respect for the provinces, an unwillingness to make a cheaply generous gesture, at the expense of the public good. We ourselves feel strongly that the Metropolitan would have done still better had they consigned the banned quota of legacies to a magnificent bonfire. . . . But since that may not be, we are glad there are auctions.

## BOOKS

### CATALOGUE OF GREEK AND ETRUSCAN VASES

By ARTHUR FAIRBANKS

Museum of Fine Arts, Boston,  
\$15.50

The "Catalogue of Greek and Etruscan Vases" by Arthur Fairbanks, Ph.D., recently published by the Museum of Fine Arts, Boston, is more than a mere catalogue of the collection of early Greek and Etruscan vases in the museum. It is a systematic survey of the vases of these early periods, classified into groups, and within each group is traced the development of characteristic styles. Dr. Fairbanks, who was director of the Museum of Fine Arts for eighteen years until he retired in 1925, is a Classical scholar and a distinguished writer on classical subjects.

The volume opens with a brief foreword and each chapter begins with a short explanation of the group of pottery under consideration followed by descriptions of objects in the collection. These introductions make clear the development of each class of vases from preceding types and indicate briefly the new elements that

have been adopted in material, shape, and decoration whether as a foreign influence or as a natural sequence to early indigenous wares.

Beginning with the Minoan and Mycenaean pottery, well represented in all its stages in the museum collection, there follows a chapter on Cypriot pottery including the indigenous wares of the early bronze age, the late bronze age wares produced under a measure of foreign influence, and Greco-Phoenician and later wares after about 900 B. C.

The chapter on geometric pottery brings out the striking contrast between the straight lines and zones of ornament in this type of ware and the curves and spirals of plant and animal forms represented in the Minoan wares. The new geometric style was developed in Greece proper and its rise was connected with the shifting of races due to the Dorian invasion. As developed on Greek soil by Greek people it may be regarded as the beginning of Greek art.

The next great change reflected in the collection was wrought by the coming of oriental influences and affected the wares of the East Aegean, and towards the end of the VIIIth century B. C., the wares of the Greek mainland. The variety of pottery in the collection from many places in the eastern part of Greece bears evidence to the extent of this orientalizing influence. While this style was still in vogue with its animal friezes and abundance of field ornaments, other influences began to be felt in Greece. The changes which gradually prevailed resulted in the early development of the black-figured style in the east part of the Greek mainland and the Aegean islands out of which grew the black-figured Athenian ware. The following chapters deal with the local wares of Southern Italy which yielded slowly to the influence of Greek importations.

The text of 235 pages is followed by one hundred plates containing half-tone reproductions of practically every vase described.

This volume is the first of several publications to be issued describing the museum's rich collection of vases, notably the red and black figured Athenian vases.



"LA COHORTE"

By DE CHIRICO

Included in the exhibition at the Valentine Gallery

Its ample illustrations and complete descriptive text make it possible for students unable to visit the museum to study the collection with great satisfaction.

## DUTCH AND FLEMISH FRUIT AND FLOWER PAINTERS OF THE XVIIth AND XVIIIth CENTURIES

By RALPH WARNER

Mills and Boon, London, 4 Gns.

In his volume entitled, *Dutch and Flemish Fruit and Flower Painters of the XVIIth and XVIIIth Centuries* (published by the firm of Mills and Boon of 49 Rupert Street, London, W.1, at the price of 4 guineas), Mr. Ralph Warner gives the results of much patient digging and delving among the works in question. In all some one hundred masters have been passed under review, the development of their style analyzed, and precise resumé made of their most important paintings. In the 280 excellent illustrations provided, the student and the collector are enabled to prosecute their researches and comparisons under the easiest conditions possible, and for this reason the book should find a place upon the shelves of every such individual.

The introduction to the exhaustive work has been written by Mr. Thomas Rohan, who briefly touches upon and analyzes the perennial charm wielded by a finely executed study of fruit and of flowers. The author in a succinctly written preface traces the historical and artistic development of these paintings and describes the technique characteristic of each eminent artist. For the rest, the volume conscientiously fulfills its aim, namely, that of being a reliable guide to this branch of art during the periods specified and an accessible means of reference for those who cannot prosecute their researches at first hand in the continental galleries.

Careful and critical notes on the salient points worthy of note accompany each illustration, these having been compiled with a view to facilitating as far as possible the comparison of any given specimen with authenticated works and their attributions. In short, the publication represents a valuable addition to the collector's art library.

## LETTER

New York, January 1st, 1929.

TO THE ART NEWS:

I was very much grieved when I learned of the great loss of Joseph Durand-Ruel, whom I knew quite well for over thirty years. He was a man of high ideals and of a very retiring nature and often if one did not know him, one felt that it was difficult to approach him, but on the contrary once you knew him you would find him quite joyful and very kind. He was always willing to do you a favor. I am sure his loss is not only to art but to the artists as well.

Very sincerely yours,

LOUIS KRONBERG.

## FOREIGN CORRESPONDENCE

### BERLIN LETTER

Flechtheim Shows Huf Sculpture  
Kroner and Seewald at Thannhauser  
Kaiser Friedrich Gets de la Tour  
Persian Ceramics Gift to Museum  
Hohenzollern Art Collection  
Depleted  
Deutsches Museum Nears  
Completion  
The Belgian Museum Commission  
Schicht Prize Winner Announced  
German Railroads Hold Exhibition  
Gothic Frescoes in the Wartburg

By FLORA TURKEL-DERI

In contrast to the usual numerical minority of sculpture exhibitions there are at present three one-man shows of plastic art in Berlin. The display which, in the most extensive sense of the word, is the leading one,—the exhibition at Flechtheim's of works by Maillo—has been referred to in a former letter. The Matthiesen Gallery's exhibition of sculpture by the Swiss artist, Fritz Huf, is no less comprehensive, including, as it does, some fifty items, and an equally large number of drawings. This is the harvest of recent years of labor, of concentrated devotion to attain that great simplified form





BY APPOINTMENT TO  
H.M. THE QUEEN

# FRANK PARTRIDGE

OLD ENGLISH FURNITURE AND PANELLLED ROOMS  
RALPH WOOD POTTERY AND CHINESE PORCELAINS  
STUART NEEDLEWORK AND OBJETS D'ARTS

EVERY  
ARTICLE  
GUARANTEED

LONDON

26 King Street, St. James, S. W. 1

NEW YORK

6 West Fifty-Sixth Street

## Italian Furniture and Art Objects To Be Sold

An announcement has been received that the American Art Association will sell on January 18th and 19th an important collection of antique Italian furniture and objects of art, originally belonging to the Pepoli family, one of the oldest of the baronial rulers of the Middle Ages, and now sold by order of Count Taddeo Guido, the last of this line. Professor Grassi, the well known Italian expert has compiled the catalogue of the sale, the foreword to which we print below.

It has become axiomatic to remark that it is nowadays virtually impossible to procure from Southern Europe, and in particular from Italy, collections of genuine objects of art of high merit. Their scarcity, coupled with the increasing burden of governmental restrictions, will in the near future cause such a safe as the present to seem of historic importance.

The Pepoli family of Bologna, one of the oldest of the baronial rulers of the Middle Ages, and related by intermarriage to many of the reigning families of Europe, has been the possessor of a wealth of artistic property acquired by its members through five centuries. It is represented today by the Count Taddeo Guido, the last of his line, an elderly noble without heirs, who has decided to liquidate before his death the remaining

treasures of his race. To these have been added a few objects from the family of the Marchese Rusconi, enhancing the dignity and value of the collection.

The fine *quattrocento* and High Renaissance furniture includes an exceptionally large number of important chairs. Of these, we shall refer to three or four beautiful Florentine Dantesque chairs in original condition, at one time in the Bardini collection; together with a walnut Savonarola chair of Venetian origin, enriched with dolphin and distinguished by an extremely rare feature—the presence of leaf carving upon the arms. A considerable collection of state chairs in damask, tapestry and Genoese velvet, principally from Tuscany and Umbria, includes a pair in the finest XVIth century verdure tapestry, a set of four in Brussels tapestry and three covered in the extremely rare Medicean tapestry of the late Renaissance, the backs displaying figures of putti with branches of fruit, the seats festooned masses of fruit and flowers. A carved and parcel-gilded *sgabello* stool of baroque design, lavishly ornamented with scrolled leafage, should be noticed for its rarity; in antithetical simplicity is an unusual box-like *faldistorium*, constructed entirely of walnut, with quadrangular posts at the corners, a type evolved from the more rudely wrought iron *fald-stools* of the XVth century.

A Siennese walnut lectern of the early Renaissance, with beautiful golden patina and graceful double-baluster standard, achieves a simplicity and beauty of proportion not uncommonly found in ecclesiastical furniture of the period, which was

often designed by an architect and executed by the first carvers of the age.

Two walnut coffrets, both of the highest importance, are contained in the collection: the first is a Perugian work of the sarcophagus type and is carved with an undulating mass of scrolling foliage delightfully enriched with original gilding and polychromy; the second is a North Italian Gothic example dating from about 1400, the sides ornamented with round arches filled with tracery and carved with two escutcheons flanking a figure of St. Peter. A small group of larger chests, or *cassoni*, includes an interesting piece with paneled sides carved in a basket-work motive emulating the pattern of the well known example in the Castello Vincigliata; and a magnificent Florentine *chef-d'oeuvre* supported by winged caryatids and adorned with richly scrolled oval cartouches in the Sansovinesque fashion, bearing figures of putti astride sea-horses, and centered with an escutcheon upheld by cherubs. This is a companion piece to the celebrated chest in the Museo Nazionale, Florence, illustrated in Schottmüller, *Furniture of the Italian Renaissance*, plate 134. A third piece, centered with an oval cartouche carved with an armored mythological figure, exhibits further the quality of contemporary Venetian design.

One of the most striking developments of XVth century art, confined to the northern provinces of Italy, is exemplified in an extraordinary *certosina* inland cabinet *à deux corps*, literally encrusted with ivory in a blazing profusion of roundels and smaller gems; this art, sponsored by the Embriachi, was an offshoot from Moresque design brought overseas from Spain and developed in its full sumptuousness by the Venetians. With it may be compared a yet more sophisticated product of High Renaissance art, the Roman *armadio* of the Spada family, with its carved escutcheons and panels of reverse scroll decoration, stop-fluted pilasters and frieze of triglyphs and classical ornament. A unique companion to these is the curious Rucellai cabinet from the room known as the *stanza del Diavolo*, which embodies the naive interpretation of a gruesome family legend. The front contains a sliding panel, partly concealing the portrait of an ill-fated lady of the Rucellai family, which on being displaced reveals a painted figure of Satan.

We have not space to enumerate in detail the varieties of side tables, library and refectory tables, gathered from all corners of Italy and having in common nothing more than an almost unerring sense of proportion found even in the humblest craft-products of the age. Among their number and (as we have stated in the catalogue) among the most superb examples of Italian furniture ever brought to America, is the famous cabinet table of the Manchasolia family. This piece, which is of Lombardian workmanship, bears an original carved inscription on the frieze attesting its commission by Paulus Manchasolia in July 1548; and upon the underframing, beautifully carved busts of members of the family, together with the escutcheon and monogram of Manchasolia. This marvelous table comes from the collection of Countess Pallas-trelli of Piacenza, a direct descendant of the original owners, from whom it passed into the possession of the Pepoli family. Of southern French origin and dominated by the influence of the school of Dijon, is an elegant carved walnut library table

with arcade stretcher and vase-shaped ends, enriched with an escutcheon supported by *adossés* monsters. This table is also in original condition and beautified by a warm brown patina.

An interesting heirloom of the Farnese family is the wrought iron four-post bedstead, at one time belonging to the Cardinal Farnese (Paul III) and embellished with the lilies which constitute the family device.

A small but choice group of bronzes contains three examples of the Paduan school, given to Riccio: a frog, a very fine candlestick, and the "Satyr Drinking" of the Hamilton Palace collection. The "Madonna and Child" by Andrea Contucci displays an interesting departure from the conventional composition of the group, the Child sprawling gleefully upon His back in the folds of His Mother's gown. A bronze medallion depicting an Olympian feast and very finely chiseled in delicate bas-relief, is closely related to the *orfèvrerie* of the Cellini workshop.

Two specimens of the richly decorated arms and armor of the period are worthy of note: an armet with a *repoussé* comb and bird's-beak visor, and a magnificent court sword decorated with bas-reliefs in silver, gilded and enameled, the hilt enriched with allegorical figures and warriors, the blade with gilded *ricasso*. This is one of the most important objects in the collection, for such a weapon has not come upon the market in fifty years; it is comparable only to the great Donatello sword in the Armory of Turin.

The history of Italian sculpture begins with the *trecento* Renaissance in Pisa; the XIIIth century produced in that city a

(Continued on page 14)

DURAND-RUEL  
INC.

PAINTINGS

New York . . . .

12 East 57th Street

Paris . . . . .

37 Avenue De Friedland

FAHIM KOUCHAKJI

Greek Bronzes  
and Marbles

Ancient Glass

Early Christian Antiquities

Early Mohammedan  
Potteries

Miniatures & Carpets

FIVE EAST 57th ST.  
NEW YORK

de hauke & Co

3 East 51

Modern Paintings

DUVEEN  
BROTHERS

PAINTINGS  
PORCELAINS  
TAPESTRIES  
OBJETS d'ART

NEW YORK  
PARIS



## EXHIBITIONS IN NEW YORK

(Continued from page 10)

addition to these specimens of alluring womanhood there are also on view several portraits of prominent personages, among them the portrait of Marshall Foch, exhibited last year at the Paris salon. The companion portraits of W. A. Clark, the copper magnate, and his wife; of Mr. Berry Wall, one of our most prominent Beau Brummels, and of Miss Caroline Storrs, an attractive debutante, are also among the outstanding exhibits.

### TWELVE AMERICAN ARTISTS

Gatterdam Galleries

Paintings by twelve American artists are now on view at the Pascal Gatterdam Galleries. Included in the exhibition is a delicate Twachtman, "Old Mill, Coscob," an autumn scene by Bruce Crane, a small Child Hassam, two Blakelocks, one of them a moonlight scene, a still life by Emil Carlsen, seascapes by William Ritschel and Waugh and the vigorously executed study of a Mexican woman by Wayman Adams.

### GORDON GRANT HELENA STURTEVANT

Montross Gallery  
Until January 12th

Watercolors by Gordon Grant and etchings by Helena Sturtevant are now on exhibition at the Montross Galleries. Mr. Grant's watercolors show the same careful study as do his more familiar

## Italian Furniture and Art Objects To Be Sold

(Continued from page 13)

group of masters whose feeling for form and the architectural quality of figure design permeated throughout Western Europe. Typical of their hand is the gilded and polychromed "Madonna and Child" by Nino Pisano, executed apparently under the influence of Giovanni Pisano, and of great dignity of contour; and a carved and polychromed wood group by the latter, designed as the model for the Madonna and Child in the Chapel of the Scrovegni in the Arena of Padua. Of this early period is also a marble

group of a "Saint and Donor" given to Tino da Camaino.

Of transitional Gothic Renaissance character is a polychromed statue of Saint Clara by Neroccio di Bartolomeo Landi. A marble bas-relief by Tommaso Fiamberti is characterized by a Rossellino-like serenity and a lunette with figures of the Virgin and Child from the chisel of Jacopo Sansovino is also eloquent of the all-pervading Florentine influence, this time of the sculptor Donatello. By Sansovino, again, is an exquisite pair of terra cotta altar figures in the form of kneeling angels supporting pricket torches.

Of the same epoch are representative paintings in oil and are, perhaps, more spontaneous.

The etchings by Miss Sturtevant depict the remnants of Colonial days in Rhode Island, the famous Waterman Street Church in Providence, Stuart's birthplace and windmills and old streets in Newport.

products of Della Robbian craftsmanship in the art of enameled terra cotta: a delightful armorial tondo with the usual border of fruit and leafage, by Andrea, and a haut-relief depicting Saint John, between Renaissance pilasters, in the bold colorings and ultra-civilized style of Giovanni della Robbia.

Classical sculptures of the Pepoli collection include a torso of Venus and a female head of the time of the Emperor Hadrian; a IIIrd century sarcophagus with figures of winged amorini supporting a portrait medallion; and a superb late archaic Greek marble statuette of Apollo, standing with crossed legs in an easy attitude against a tree trunk, in a pose at once realistically and formally interpreted.

The paintings summarize in themselves the whole range of Italian pictorial art, from the XIVth century to the rococo period in Venice. Of the early masters, we may note a Florentine diptych depicting the Annunciation; an important triptych by Lorenzo di Niccolò Gerini, the "Madonna and Child with Saints," filled with a wealth of pictorial legend; a beautifully preserved "Annunciation" by Fra Bartolomeo; and the delightful "Tobias with the Archangels" by the Florentine Bastiano Mainardi, the pupil of Ghirlandaio, in which much of the sublime dignity of Gothic art is enshrined, the graceful movement of the figures being worthy of the highest praise.

Coming to the matured art forms of the Renaissance, we confront the beautiful "Saint John" by Rondinelli and Giovanni Bellini, which is considered to have been painted during the two years in which the former worked in the Bellini atelier; it is remarkable for the suavity and development of its coloring. By Lo Spagna, the follower of Perugino, in an "Ecce

Homo," with the restraint and careful symmetry of the minor Umbrian painters.

Dr. Mayer has expatiated elsewhere on the quality of the important "Saint Sebastian" by Tintoretto, a three-quarter length nude figure of his best period, vigorous in movement and compelling in the forcefulness of its anatomical structure. A "Portrait of a Gentleman," also by Tintoretto, exhibits more closely the influence of Titian.

The XVIIIth century Venetian school is represented by a pair of interiors with figures, by the distinguished portraitist, Pietro Longhi; the "Lady and a Huntsman" by Joseph Flipart, considered by Prof. Fiocco to have been painted during his sojourn at Madrid, and the outstanding "Head of a Rabbi" by Giovanni Battista Tiepolo, with the fierce and drastic realism of a Rembrandt or a Brouwer and that extraordinary ability to compose in great areas bounded by the most fluent of line which made Tiepolo one of the greatest decorators of all history.

The rich fabrics of the collection, which will be offered both on the first and second days of the sale, comprise damasks, XVth century embroidered linens, sumptuous Venetian brocades and early velvets. Among the last are chasubles and a finely preserved green cut velvet cope, together with a rare group of seven or eight panels of the striking crimson and gold velvet woven in the XVth and XVIth centuries at Broussa in Asia Minor and copied in the same period by the Venetian looms. This early velvet makes its appearance at public sale for the first time in many years.

The American Art Galleries are happy to announce that the catalogue has been prepared under the supervision of the eminent Italian expert, Prof. Luigi Grassi, who guarantees unreservedly the genuineness of each and every object in the collection. The collection will be on exhibition commencing January 12th.

## COMING AUCTIONS

### AMERICAN ART ASSOCIATION

#### PULITZER FURNISHINGS

Exhibition, January 6, 7  
Sale, January 8, 9

One of New York's finest residences, the home of the late Joseph Pulitzer, publisher of *The New York World*, at 7 East 73rd Street will be thrown open to the public on January 6th and 7th, prior to the sale at auction of the contents, *at the house*, by the American Art Association. The sale will take place on January 8th and 9th.

The substantial stone mansion of the Pulitzers, furnished in luxurious modern taste, with beautiful hangings and oriental rugs, contains much fine antique French furniture, including salon suites in silk brocades and XVIIIth century Aubusson tapestry. A yacarana commode mounted in *cuirre doré*, by Antoine Criaerd, master ebeniste of the Louis XV period; a tulipwood secretaire by B. Evalde, also of the Louis XV period; two other beautiful commodes after Guillaume Beneman and Riesener, respectively; salon tables; carved and gilded screens with panels of embroidery, damask and tapestry, one from the Aubusson manufactory after cartoons by Boucher, are other important pieces.

Mineral carvings in crystal, jade, rose quartz, etc., including some mounted as lamps, are among the embellishments of the house, also rare European porcelains. Among the latter is a seven-piece garniture of royal Meissen porcelain after Watteau subjects. There are many very fine French marble and ormolu garnitures, some with clocks. The marble and bronze sculptures include examples of the work of Frederic Remington, H.

(Continued on page 15)

REPRODUCTIONS  
MADE TO ANY SIZE  
AT REASONABLE PRICES

## M. GRIEVE COMPANY

PRESENTS THE LARGEST COLLECTION OF

GENUINE ANTIQUE

## FRAMES

OF ALL PERIODS

234 EAST 59TH STREET

MEMBER OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE  
TELEPHONE: REGENT 3492

NEW YORK CITY

ART OBJECTS  
DECORATIVE MIRRORS  
TAPESTRY MOULDINGS

## VAN DIEMEN GALLERIES



"Music Scene" by Pietro Longhi

### PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam  
Rokin 9

Berlin  
Unter den Linden 17

## PORTRAIT PAINTERS GALLERY

Exhibiting the works of leading American Portrait Painters.

Sitting arranged with leading artists best qualified to portray your special characteristics and personality . . .

570 FIFTH AVENUE

## TON-YING & CO.

CHINESE ANTIQUES

Archaic Bronze, Pottery, Paintings and Stone Sculpture and Jade Carvings

AT THEIR NEW GALLERIES

5 East 57th Street

Third Floor  
NEW YORK CITY

Paris London Shanghai

## MILCH Galleries



"Nieuport" by Armin Hansen

Dealers in American Paintings—Sculpture  
Etchings—Drawings—Frames—As Gifts

For Special Exhibitions now current  
see "Exhibition Calendar"

108 WEST 57TH STREET - - - NEW YORK CITY



# COMING AUCTIONS

(Continued from page 14)

Muller, C. Kauba, Fremiet and H. M. Shradly. An important Gobelin silk-woven tapestry after a cartoon by Charles le Brun, about 1680, depicts an episode from the life of Alexander the Great.

The entire contents of the house will be sold on January 8th and 9th, with the exception of the paintings, which will be placed on exhibition at the Galleries of the American Art Association on January 5th and be disposed of at auction there the evening of January 10th.

## ANDERSON GALLERIES

### MONIF NEAR EASTERN ANTIQUES

Exhibition, January 10  
Sale, January 16, 17

Near Eastern antiques, collected by H. Khan Monif of New York City and Teheran, Persia, will be sold at the Anderson Galleries on January 16th and 17th. The sale includes classic miniature paintings, illuminated manuscripts, Sultanabad, Rhages and Raqqa pottery, Near Eastern textiles, painted panels and doors, enameled mural tiles and antique jewelry and objects of art. Syrian iridescent glass of the Greek and Roman periods, as well as Hispano-Moresque pottery are other features of the sale. Among the miniatures of which there are a considerable series we note especially an early XVth century specimen attributed to Abdol-lah, court painter to Shah Ismail, a late XIVth century representation of Bahram killing a lion of the Timurid school and another from a Shah Nameh manuscript of about the same period representing Isphandiar hunting two lions. Other interesting items include two pairs of palace doors, circa 1700, richly ornamented with lacquer painting, an important Hispano-Moresque pottery tray, an unusually fine mosaic needle-work table cover, circa 1600, and a panel composed of thirty-five enameled tiles, forming a representation of Shah Abbas entertaining his ministers. The pottery numbers several Sultanabad XIIIth century pieces, some charming Rhages specimens with the typical polychrome figural decoration and some Raqqa pieces with exquisite turquoise blue glaze.

## AUCTION CALENDAR

### AMERICAN ART ASSOCIATION 57th Street and Madison Avenue

January 9—Original drawings of the Dutch, English, French and Spanish schools from the collection of V. Winthrop Newman.

January 10—Oil paintings, the collection of the late Joseph and Kate Davis Pulitzer together with the collection of the estate of Edith Kingdon Gould.

January 6, 7—The contents of the Pulitzer

house at 7 East 73rd Street, by order of Ralph Pulitzer.

January 12—XVIIIth and XVIIIth century miniatures, fans, gold mounted snuff boxes and other art objects from the estate of the late Edith Kingdon Gould.

## ANDERSON GALLERIES

Park Avenue and 59th Street

January 7, 8, 9, 10—The library of Jerome Kern, Part I, to be sold by his order.

January 9, 10, 11, 12—Medieval and Renaissance art, including paintings, sculpture, armor and a few pieces of XVIIIth century furniture from the Frederic Spitzer collection.

## FIFTH AVENUE AUCTION ROOMS

341 Fourth Avenue

January 7, 8, 9, 10, 11—Napoleonic, French Revolution and early American manuscripts, the property of a gentleman.

## PLAZA ART ROOMS

9-13 East 59th Street

January 9, 10, 11, 12—Art furnishings from various sources by order of Martin G. Langenau including French, English and Italian examples.

## RAINS GALLERIES

3 East 53rd Street

January 7, 8, 9—A collection of oil paintings by old and modern masters, also a large collection of books.

## TOFANARI EXHIBITS IN BRUSSELS

BRUSSELS.—The exhibition of bronzes by the Italian animal sculptor, Sirio Tofanari, of Florence has just come to a close at the Kodak Gallery of Brussels. The show has been most successful in the eyes of the public and the critics, and there have been good sales.

Accompanied by the Italian Ambassador, Count Durazzo, the Queen of Belgium visited the exhibition and bought one of the bronzes.

To give an idea of the satisfactory result of the sculptor's efforts, it is sufficient to say that it has been his intention to show his works also in Ghent, but he has sold so many of the bronzes that he has had to put off another exhibition until next year. K. R. S.

## CAISELLI TIEPOLO QUESTIONED

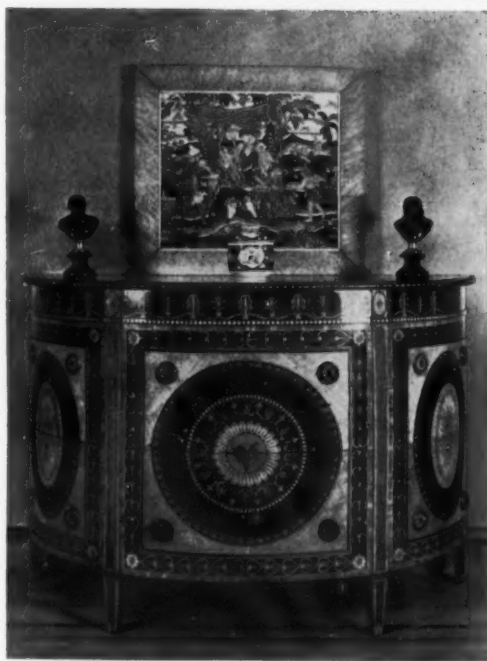
ROME.—Discussions are still going on in regard to the famous canvas by Tiepolo, the former property of Count

Caiselli which was recently sequestered at the customs at Udine. At the time of its seizure this was declared to be the original painting by the artist but Count Caiselli claims to have the original still in his possession and says that the one in question is only a copy. K. R. S.

# DAWSON

19 EAST 60th STREET, NEW YORK

## OLD ENGLISH FURNITURE



Member of Antique & Decorative Arts League

Interior  
Decorations

Tapestries

Needlework

Velvets

Embroideries

## American Art Galleries

Madison Avenue, 56th to 57th Street

New York

## RARE ITALIAN FURNITURE and OBJECTS OF ART of the

Quattrocento and High  
Renaissance

This collection formed by Count Pepoli, with additions from Marchesa Rusconi and other sources, includes early Italian furniture such as seldom appears on the market. Beautiful Florentine Dantesque chairs in original condition, fine state chairs covered in rare tapestry, important coffrets, chests, unusual cabinets and fine tables, including the unique Manchola heirloom, are among the outstanding features. A small group of choice bronzes is included, and there are fine representative sculptures of the Pisan trecento and the Renaissance, with Della Robbian enamels. A unique example of the armorers' art is a superb court sword with rich gilded and enameled hilt. The paintings range from the fourteenth century to the rococo period in Venice, presenting early examples by Lorenzo Gerini, Rondinelli and Mainardi, and works by Tintoretto, Giovanni Battista Tiepolo and Pietro Longhi. The rich fabrics of the collection include copes and chasubles, and panels of the striking crimson and gold velvet woven in the fifteenth and sixteenth centuries in Asia Minor.

SEND \$2 FOR THE ILLUSTRATED CATALOG

Unrestricted Public Sale

January 18 and 19, at 2:15 o'clock

On Exhibition from January 12

AMERICAN ART ASSOCIATION, Inc.

Managers

## DURLACHER BROTHERS

### ITALIAN PICTURES WORKS OF ART

NEW YORK  
25 West 54th St.

LONDON  
142 New Bond St.

Established 1843

## CASSON GALLERIES

PAINTINGS ETCHINGS  
SPORTING PRINTS  
ARTISTIC FRAMING  
18th CENTURY PORTRAITS

575 Boylston Street  
Boston, Mass.

## Oriental Rugs

as

### Works of Art

Old Tapestries of Merit

H. MICHAELIAN, Inc.  
20 West 47th Street, New York  
Est. since 1901 Tel. Bryant 3456

## Pascal M. Gatterdam ART GALLERY FINE PAINTINGS

145 W. 57th ST. NEW YORK  
Sole Agent for F. VAN VREEKLAND

## PAUL BOTTENWIESER

### OLD MASTERS

489 Park Avenue, New York

Anderson Galleries Building

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

## ARTHUR GOETZ

Old Paintings

Works of Art

Interiors

24-26 East 58th Street

New York



## WILLIAM H. HOLSTON GALLERIES

Paintings

19 East 57th Street

New York





NORMAN CASKET OF ENGRAVED NARWHAL TUSK  
Number 255 of the Spitzer sale at the Anderson Galleries

## Many Rarities in Sale of the Spitzer Collection at the Anderson Galleries

(Continued from page 1)

been a constant guide and companion to every collector and museum director. To be described in it is truly a welcome pedigree for any work of art. And here is an entire sale with nothing but Spitzer pieces!

"The catalogue of the objects now to be dispersed speaks for itself. Is it at all necessary to draw attention to the surprising variety of the works it describes? In this series of some eight hundred objects, practically every aspect of Renaissance art is represented by typical examples. The few items to which attention is drawn in this preface by no means exhaust the interest of the series and are merely quoted here as instances of Spitzer's eclectic and selective tendencies.

"Sculpture is represented by marble busts attributed to Coysevox and Coustou, by a stucco of Benedetto da Maiano and by wood carvings including a great carved triptych of the Danube School and a bas-relief by Adam Kraft.

"Renaissance bronzes include a remarkable Paduan work of Hercules and Bacchus, a bronze lamp by Il Riccio, important bas-reliefs from the workshop of Gregor Loeffler, and medallions and plaquettes comprising examples of Pisanello and Spinelli.

"Among the ivories may be noted a

beautiful French XIIIth century Virgin and Child, another of the XIVth century and yet another of the XVIth, a small XIVth century diptych and an upright panel of the same period with scenes from the New Testament. Here also may be mentioned an XIth century casket with bone plaques of the Norman period illustrating armor as shown on the Bayeux tapestry.

"The curious series of Renaissance reliefs in colored wax are also worthy of mention.

"The Spitzer collection has always been famous for the beauty of its objects in precious materials; nor are they wanting in this sale. Attention should be drawn to the architectural reliquary in rock crystal and enameled gold, to the jasper tazza with a German silver-gilt mount, dated 1573, to the German rock crystal ewer, and to the extraordinary mosaic-covered bowl, beautifully mounted in enameled gold by one of Cellini's most talented followers, doubtless in Italy or in Spain.

"The series of Renaissance jewels in enameled gold is the largest to have come on the market for a considerable period. The pendants with the swan, the pelican, the charming set of four statuettes of the seasons, and above all the priceless jeweled necklace with the bust of Emperor Charles V are works of art never seen before in an American sales-room.



CARVED IVORY GROUP OF THE  
VIRGIN AND CHILD  
FRENCH, XIVTH CENTURY  
Number 545 of the Spitzer sale at the  
Anderson Galleries

"The collection contains some outstanding examples of the medieval silver-smith's art; two large silver-gilt candlesticks of the XVth century; a large Hispano-Flemish silver-gilt enameled reliquary of the same epoch; a superb silver-gilt figure of the Virgin and Child of French workmanship (XVth century); a German XIVth century chalice inlaid with translucent enamels; an enameled silver reliquary with niellos; several fine pieces of German Renaissance silver, including the Aldobrandini cup; also the fine enameled silver-gilt centerpiece by Theophile Glaubich of Augsburg, circa 1560.

"The stately array of clocks is of unique importance and considerable interest. It includes a number of astronomical table clocks in gilt and engraved bronze, a clepsydra made all of amber of which the equal probably has never been brought to America, and likewise.

(Continued on page 17)

### L. ORSELLI Italian Antiques

3 Borgognissante  
FIRENZE, ITALY

### GIFTS

THAT PLEASE  
THE HISTORICAL OR  
LITERARY MINDED

Autograph & Portrait  
of Celebrities, framed  
From \$15.

### BONAVENTURE GALLERIES

536 Madison Ave. New York

### UGO P. SPINOLA INC.

FINE ANTIQUES  
9 E. 54th St., New York City

### The Clapp & Graham Company

514 Madison Ave., New York  
OLD and MODERN PAINTINGS  
and WORKS of ART

Estates Appraised or Paintings Bought



"Portrait of a Boy" by Robert Tournieres

PAINTINGS by OLD and MODERN MASTERS

## REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

## CHARLES of LONDON



### INTERIORS OLD ENGLISH FURNITURE TAPESTRIES

2 WEST FIFTY-SIXTH STREET, NEW YORK  
LONDON: 56 NEW BOND STREET, W. 1

Member: Antique and Decorative Arts League

## SCHWARTZ GALLERIES

PAINTINGS

ETCHINGS

ENGRAVINGS

517 MADISON AVENUE

NEW YORK CITY

Near 53rd Street

## BALZAC GALLERIES

WORKS OF ART  
OLD MASTERS

40 EAST 57th STREET

NEW YORK

PARIS

## MASTERS' ART GALLERY INC.

OLD MASTER PAINTINGS

PARIS

53 bis Rue du Ruelagh

NEW YORK

28 West 57th Street





CROSS OF CHAMPLEVE  
ENAMEL  
ON COPPER  
LIMOGES,  
XIIIth CENTURY

Number 460 of the  
Spitzer sale at the  
Anderson Galleries



BRONZE LAMP BY IL RICCIO  
PADUAN, END OF XVth CENTURY  
Number 384 of the Spitzer sale at the  
Anderson Galleries

BERNAL BOOK-SHAPED  
WATCH BY DIONISTUS  
HESSICHT

Dated 1627

Number 407 of the Spitzer sale  
at the Anderson Galleries



## Many Rarities in Sale of Spitzer Collection

(Continued from page 16)

the celebrated Bernal book-shaped watch  
of Bogislaus of Pomerania.

"To these attractions must be added  
the series of mathematical instruments  
including the beguiling portable dial  
of the date 1616 with its brilliant illumina-  
tions, the old keys, the beautiful speci-  
mens of cutlery, the French Gothic lock  
and several damascened iron or steel  
caskets and cabinets, some of Italian  
workmanship (XVIIth century), another  
German and dated 1571.

"The enamels are not numerous but  
they include two interesting Champleve  
crucifixes of the XIIIth century. Among  
the painted enamels of the XVth cen-  
tury may be mentioned the large med-  
allion by Leonard Limousin with Judas

betraying the Saviour, two handsome  
saltcellars, a tazza with the Devotion of  
Curtius, a standing cup signed by Jean  
Court, and a diptych with the busts of  
Christ and the Virgin.

"Ceramic art is illustrated by a num-  
ber of della Robbia panels and a faun's  
bust by Giovanni della Robbia; a number  
of pieces of Italian and Hispano-Mo-  
resque faience (Urbino dish with Cur-  
tius; Urbino tazza with Aeneas and  
Anchises; Deruta plate with Saint  
Roch); also excellent examples of Pa-  
lissy ware and of German XVth cen-  
tury stoneware.

"The textiles are particularly con-  
spicuous for their unusual number of  
XVIIth century Indo and Sino-Euro-  
pean embroideries, of a quality seldom  
equalled in the sales-room.

"The small but choice collection of  
armor will attract the collector not  
merely by the fact that it formed part  
of an historical collection, but by the  
exceptionally high standard represented.  
It suffices to mention the suit of Maxi-

milian armor, the gilded half armor  
with the device of Charles V, the gold-  
damascened colletin, the epee a pistolets  
and the other swords and firearms of  
true museum interest.

"Lastly, let us draw attention to the  
paintings and the few, but most de-  
sirable, pieces of XVIIIth century fur-  
niture which adorned the Spitzer resi-  
dence at Rue Villejust but did not form  
part of the Spitzer sale. The paintings,  
of which a number have figured at  
various loan exhibitions during the last  
thirty years, include the work of Rigaud,  
Largilliere, Guardi and the anonymous  
masters of the French and Flemish  
Renaissance.

"Among the furniture the two entre-  
deux by Riesener are objects of such

simple beauty and chaste design that we  
can readily understand why they at-  
tracted Frederic Spitzer, the great ama-  
teur of the Renaissance.

### STUDIO NOTES

Three drawings by J. Mortimer Lich-  
tenauer have been acquired by the Metro-  
politan Museum. The drawings which  
were included in an exhibition of Mr.  
Lichtenauer's work at the Anderson Gal-  
leries in November are figure studies in  
colored chalk on blue paper.

Mr. William Yarrow, who recently  
held an exhibition of paintings and draw-  
ings at the Anderson Galleries, has re-  
turned to his villa near Florence.

## EHRHARDT GALLERIES

Inc.

NEW YORK

GALERIE EHRHARDT & CO.

b.H.

BERLIN

6 A Lennéstrasse

BADEN-BADEN

26 Luisenstrasse

## PAINTINGS

BY

OLD

MASTERS

## WILDENSTEIN & COMPANY

INC.

Distinguished

OLD PAINTINGS  
WORKS OF ART

TAPESTRIES

FRENCH FURNITURE

of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris

## PAUL ROSENBERG AND COMPANY

INCORPORATED



FRENCH MASTERS

OF THE

XIXth AND XXth

CENTURY



NEW YORK

647 Fifth Avenue

PARIS

21 Rue la Boetie

NOW ON EXHIBITION  
AT THE  
ANDERSON  
GALLERIES

489 PARK AVENUE  
NEW YORK

MEDIEVAL &  
RENAISSANCE  
ART

PAINTINGS  
SCULPTURE  
ARMOUR  
& A FEW PIECES OF  
18TH CENTURY  
FURNITURE

FROM THE  
FREDERIC  
SPITZER  
COLLECTION

SOLD BY ORDER  
OF HIS HEIRS

MME. LA BARONNE  
COCHE DE LA FERTE  
& MME. AUGUSTIN  
REY DE VILLETTE  
PARIS

CATALOGUE ONE DOLLAR

(To be sold Wednesday, Thursday  
afternoons, Friday afternoon  
& evening, Saturday afternoon  
January 9, 10, 11, 12  
at 2 o'clock & 8:15

SALES BY MR. F. A. CHAPMAN  
AND MR. A. N. BADE





VENETIAN SCENE

By ANTONIO CANALE

Number 532 of the Spitzer sale at the Anderson Galleries

THREE-QUARTER SUIT OF  
BLUED STEEL ARMORNumber 673 of the Spitzer sale at the  
Anderson Galleries

VENETIAN SCENE

By ANTONIO CANALE

Number 533 of the Spitzer sale at the Anderson Galleries

**MODERN PICTURES  
SOLD AT CHRISTIE'S**

LONDON.—Modern pictures and drawings, the properties of Sir Michael Sadler, of Lady Byng of Vimy, of the late Mr. Arthur Jackson, of Heaton Moor, Manchester, and from other sources, produced £8,145 at Christie's on November 30th.

Sir Michael Sadler's 37 lots included an example of Maurice Utrillo. The example sold on this date was a view in the Rue Bayer, Paris, and was painted about

1913, 20 in. by 25 in. It was purchased for 500 guineas by Messrs. Reid and Lefevre, at whose galleries there was an exhibition of Utrillo's works two or three years ago. The highest price in this property, 660 guineas (Savile Gallery), was paid for W. R. Sickert's "Cicely," exhibited at Norwich, 1925, and "The Undercliff," by the same artist, was sold for 310 guineas (D. Croal Thomson). In the same property also were:—P. Wilson Steer, "A Mother and Child"—100 guineas (Brown and Phillips); N. Hammett, portrait of Horace Brodsky, 1915—65 guineas (Keynes);

and A. E. John, a summer landscape—80 guineas (Paterson).

In the Jackson collection were the following drawings:—Birket Foster, a river scene with cattle, 145 guineas; and James Holland, a side canal, Venice, with gondolas and figures, 1864-65, 115 guineas (both bought by Messrs. Gooden and Fox); and a few pictures: T. S. Cooper, cattle crossing a stream, 1836, 135 guineas (Leggatt); David Cox, a windy day, 220 guineas (Agnew); and E. Verboeckhoven, sheep and poultry in a pasture, 1863, 155 guineas (Sampson). Lady Vimy's pictures (formerly in the collection of the late Mr. Pandeli Ralli) in-

cluded:—Bonifazio, "Tommaso Moronigo and Francesco Barbaro received by the Sultan at Constantinople, in 1530," 56 in. by 80 in., 120 guineas (Skilleter); B. W. Leader, Moel Siabod, from the Llugwy below Capel Curig, 1879, 125 guineas; and Sir J. E. Millais, Murthy Water, exhibited at the Royal Academy 1889, 250 guineas (both bought by Mr. Sampson). From other sources there were:—E. Boudin, Quai à Crottoy, 320 guineas (Phillips); and two by W. R. Sickert, a view of Dieppe Harbor, 180 guineas, and another view of the same, with a small boat in front, 240 guineas (both sold to Gwyre).

# MAX SAFRON GALLERIES

IMPORTANT PAINTINGS BY AMERICAN AND FOREIGN MASTERS

New York

Saint Louis

INDO-HELLENISTIC  
(2nd Century A. D.)  
Gandhara Sculpture**HEERAMANNECK  
GALLERIES**724 Fifth Avenue  
NEW YORKASIATIC  
Antiques  
& Arts

PARIS

NEW YORK

## JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

**MACBETH GALLERY**PAINTINGS  
BY AMERICAN ARTISTS  
ETCHINGSWILLIAM MACBETH, Inc.  
15 East 57th Street New York**FRANK K. M. REHN**Specialist in  
American Paintings  
693 Fifth Avenue New York  
Between 54th and 55th StreetsALEXANDER ARCHIPENKO  
**ECOLE d'ART**  
SCULPTURE • PAINTING  
DRAWING • MOSAIC • CERAMIC  
Winter Courses from Sept. 15  
16 West 61st Street, New York**THE GORDON GALLERIES**PAINTINGS  
ETCHINGS  
BRONZES

27 ADAMS AVENUE EAST, DETROIT

**BOWER GALLERIES**

Paintings

XVIth—XVIIth—XVIIIth CENTURY

ENGLISH SCHOOL

DRAWINGS • WATERCOLORS • MINIATURES

FAIRFAX HOTEL — 116 East 56th Street, New York

AMERICAN & ENGLISH ANTIQUES  
**GINSBURG & LEVY, Inc.**

815 Madison Avenue, New York

**A. OLIVOTTI & CO.  
WORKS OF ART**867 Madison Avenue  
NEW YORK

FLORENCE

VENICE

"Member of The Antique and Decorative Arts League"



## SACK TO OPEN NEW YORK BRANCH

Mr. Israel I. Sack, whose headquarters are in Boston, has opened a New York branch, located at 114 East 57th Street, in the heart of the art activities of the city. For over a quarter century Mr. Sack's name has been associated with old American furniture and antiques and many collections have passed through his hands. He brings to his New York branch many pieces of interest that have never been shown before.

## DOSSENA ANSWERS HIS CRITICS

ROME.—The Italian press, as well as that of other countries, has published columns in regard to the ex-soldier and sculptor, Dossena, who, working at first in obscurity has come at last into the glare of publicity, and is one of the most notable figures, worthy or otherwise, in the art world of today.

It was at the end of the war that Dossena, looking for work, offered to a Tuscan antiquary a carving of such fine workmanship that it was promptly bought, and this was the first of the transactions from which the artist has profited little, while dealers have made huge sums and the public has been taken in. The sculptor, whose facility is extraordinary, and a son of his, who also

is blessed with artistic gifts, kept on carving their really remarkable pieces of work, which they claim were bought for small prices and not always paid for as agreed.

Meanwhile the museums of other countries, and the collections of private individuals have been enriched, if one may so express it, by these works which purported to be by the great sculptors of the Renaissance such as Donatello and Mino da Fiesole, while Simone Martini, the Siennese painter, who was never known as a sculptor, appeared in this rôle for the first time.

Dossena himself appears to be disturbed by the deceptions which have been practiced with his sculptures, and he has written a letter that has been published in the Italian papers. In this he says in part: "I read in the papers judgments and criticisms which refer to some special pieces of work which do not belong to me. Since professors and persons who are competent in matters relating to art, and other persons who fill or who have filled positions in the field of art have fallen into these errors, I cannot do less than ask them to judge my work by examining those things for which I am responsible.

"Antiquarians and private persons have shown me marbles which I never even thought of sculpturing. Critics have even found defects in my works, acting on the mistaken supposition that I meant to make false representations. The truth is that I have never made any but original things, modeling them from nature in an antique character and style."

K. R. S.



MR. WALTER EHRLICH  
Recently elected President of the Antique and Decorative Arts League, 1929

## LEIPZIG FAIR DATES ANNOUNCED

LEIPZIG.—The Leipzig Trade Fair, by far the largest goods exchange in the world, will be held from March 3d to 13th, 1929. Following its traditions of seven hundred years the fair will welcome exhibitors and buyers from all

parts of the world. Visitors to the fair this year will be able to shop profitably among some 11,000 elaborate exhibits, assembled from twenty-four countries. Fully 200,000 active buyers from 44 countries will attend, of whom 30,000 will come from countries other than Germany. No other industrial exchange attracts so cosmopolitan a group of business men, or approaches the Leipzig Fair in the variety of its exhibits, and the volume of business transacted.

Housed in the largest exhibition buildings in the world, the fair forms a great "city within a city," organized from long experience for the convenience of all. The displays in each division form a cross section of an entire industry, often under a single roof. Months of travel to widely scattered world markets are thus eliminated. Special preparations have been made to serve visitors this year in the matter of banking facilities and the arrangement for packing and shipping goods. As the world's largest and busiest market place, the Leipzig Fair offers an unsurpassed opportunity for establishing live business contacts and entering world markets.

At the last spring fair more than half a billion dollars worth of goods were sold within a week, of which one-half were for export, and subsequent orders greatly increased the total. Leading business men of many countries have been quick to take advantage of the opportunity. The spring fair will have three times as many exhibits, and ten times as many buyers as any pre-war

fair. America will be adequately represented by some seventy significant exhibits of its leading products, and 2,200 buyers from all parts of the United States will attend.

The list of exhibits at Leipzig readily establishes it as the greatest cosmopolitan exchange in the world. One of the outstanding features of the spring fair will be the display of building materials, machinery, iron and steel products, with 2,000 exhibits. The Toy Fair with 817 exhibits will be the largest of the world. There will be 720 exhibits of glassware and ceramics, 647 exhibits in the textile divisions, 535 household goods and 716 exhibits of books. The exhibition of rayon and textiles in general will be the largest ever assembled in Europe.

Detailed information concerning the fair may be obtained by addressing the Leipzig Trade Fair, Inc., 11 West 42nd Street, New York.

## DAYTON

More than 40 paintings by Ohio-born women will start their annual tour of that state early next month at the close of the exhibit now current at the Akron Art Institute under the auspices of the Akron and Summit County Federation of Women's clubs. Included in the exhibit are marble and bronze sculptures by the Argentine artist, Angel Maria de Rosa; American Indian pottery and basketry loaned by Dr. H. W. Barton, Akron; and a bronze sculpture "America's Sons," by Mrs. Corales de Long Maxwell of Cleveland.

ST. LOUIS  
484 NORTH KINGSHIGHWAY BOULEVARD

LOS ANGELES  
2509 WEST SEVENTH STREET

# NEWHOUSE GALLERIES

INCORPORATED

DISTINGUISHED PAINTINGS AND WORKS OF ART

11 EAST 57TH STREET . . . NEW YORK

JAC FRIEDENBERG  
President

HUDSON

CHAS. FRIEDENBERG  
Vice-President

Forwarding and Shipping Co., Inc.

CUSTOM HOUSE BROKERS, FORWARDERS,  
PACKERS AND SHIPPERS

CUSTOM HOUSE  
DEPARTMENT

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

WAREHOUSE  
DEPARTMENT

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

PACKING AND  
SHIPPING DEPTS.

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

NEW YORK

Office:  
17 STATE STREET  
Tel. Bowling Green 10330

Warehouses:  
507 WEST 35th STREET  
Tel. Chickering 2218  
323 EAST 38th STREET  
Tel. Ashland 7637

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc. (Cameron, Smith & Marriott Ltd.) Cable Address: Kamsmarat 6-10 Cecil Court, St. Martin's Land, W.C. 2 (Tel. Gerrard 3043)

Represented in Boston, Baltimore, Chicago, Philadelphia and all principal cities of the world

Member of the Antique and Decorative Arts League

## O'BRIEN ART GALLERIES

PAINTINGS  
ETCHINGS  
MEZZOTINTS  
BRONZES

673 North Michigan Ave.  
CHICAGO

## PAINTINGS RESTORED

Expert with 30 Years' Experience  
References: Museums, Dealers, Collectors  
12 Years in New York City

ODGER ROUST

130 West 57th Street, New York  
Circle 2431

## D-B-BUTLER & CO

ENGRAVINGS - ETCHINGS

Artistic - Framing - Regilding

Paintings - Relined - Restored

116 EAST 57th ST., NEW YORK

## Dikran G. Kelekian

Works of  
Art

Bankers Trust Building  
598 MADISON AVENUE  
Northwest corner of 57th St., New York  
Opposite American Mison, Cairo  
2 Place Vendome, Paris

## METROPOLITAN Galleries

OLD and MODERN PAINTINGS  
ENGLISH and FRENCH PORTRAITS  
and LANDSCAPES of the XVIII CENTURY



Rouget De L'Isle—Composer of "The Marseillaise"  
by Alexandre Roslin (1718-1793)

WE ALSO PURCHASE HIGH CLASS PAINTINGS OR COLLECTIONS

578 Madison Avenue, New York

Opposite American Art Galleries, Corner 57th Street



## BERLIN LETTER

(Continued from page 12)

this atmosphere of collective construction, the artist follows this trend, but the feeling prevails that in so doing, he slightly violates his chief talent. Under the pall of this grand manner lurks a vivid and very natural alertness in catching the real aspect of the model. It is remarkable that the portraits, in which the sculptor has yielded to this inclination more than in other works, are by far his best achievements. Several of them are very arresting because of this current of life and personal appeal, and the same is true of the small polychromed terra cotta figures which have a slender grace and ease of treatment. The surface modeling betrays a sensitive hand and a great amount of technical ability, both of which are mated to an obvious directness and sincerity of inspiration. The exhibition also includes over-life-size nudes which exemplify the above statements. The magnitude and greatness of accumulated form remains entirely one of size and volume, without attaining plastic condensation and significance.

The Thannhauser Gallery's exhibition of sculpture by Kurt Kroner is disappointing. One's curiosity is roused by the catalogue's quoting of appreciative words from a number of personalities prominent in art and letters. However, the apparent vigor and ecstasy of these sculptures do not seem rooted in real emotion, and therefore the over-life-size figures impress one as inflated and over-emphasized. The artist tries to infuse them with a current of powerful and sweeping impetus, yet he fails to convince the beholder, because this impetus is not conveyed to the details of the works. Intuition seems to have passed into them and out again like a flash of lightning, without really impregnating their body and mass. In the portraits a certain ability to seize the essentials is unmistakable, and in spite of the crudeness of the execution, these bulky likenesses are the best part of the offerings.

The same gallery's display of paintings by the Munich artist, Richard Seewald, is gratifying. His one-time somewhat dry and pedantic brush stroke now has more dash and freedom. The landscapes are joyously colorful, and are eloquent of the principal attributes of a landscape painter: unsophisticated feeling and sophisticated hand.

The Kaiser Friedrich Museum's collection of paintings has lately been enriched by a very interesting item which comes from the Stillwell collection, to the museum as a gift of the Matthiesen Gallery in Berlin. The author of this canvas is the French painter, Dusmenil de la Tour, whose identity was ascertained through investigations published in 1913 by Professor Voss, curator of the Kaiser Friedrich Museum. Until then his works went under false designations, though the painter was known to have worked under the patronage of Louis XIII. The item which now enriches the museum's collection is documented as having been painted by the artist in 1649. His works are rarely to be found outside of France, and this one is in exceptionally good condition. The composition of four large figures represents the mourning of St. Sebastian whose corpse lies outstretched in the foreground; the whole scene is dipped in a chiaroscuro of decided pictorial effect with sharp contrasts of light and shade. The style and the execution of this painting give it a special appeal.

Other departments of the Kaiser Friedrich museum can likewise boast of interesting additions to their stock. The Islamic collection has been enriched by two very interesting prayer niches, one of which is the gift of Herr Jakob Goldschmidt of Berlin. Both belong to the flourishing period of Persian ceramic art in the XIIIth century A. C. They are made of glazed faience tiles covered with an ornamental decor of arabic characters and stylized plants. The larger one comes from the Median mosque in Kashan, the smaller formed part of the mausoleum at Kum. In spite of the limitations imposed by the Koran's prohibition of any figural representation of the deity, and of the application of gold as a symbol of his magnificence, the peculiar attraction of the letter-ornament and the lustre of the glaze exert a singular and strong fascination. The rarity of such well preserved examples of comparatively large size, makes these items especially valuable, and in fact not many European museums can boast of equally important pieces.

In a recent report I mentioned Dr. von Bode's letter to the former Kaiser which gave expression to the deep annoyance of German art circles because of the clandestine selling abroad at underprice of many valuable paintings from the property allotted to the Hohenzollern family in their final agreement with Prussia. This appeal, I hear, has been effective as since that time museum officials have been invited to inspect a number of paintings before their consignment to Switzerland. Nothing of special value or interest was included, and the apprehension must be expressed

that the best pieces have already been picked out and sold. There is no explanation why the Hohenzollerns have acted in a manner which not only damaged the Prussian art collections, but which has also considerably lessened their own profit. For it is plain that the advice of Berlin experts would have prevented the dealers involved in these transactions, from so taking advantage of them to such an extent.

The construction of the new museum buildings is steadily progressing, and recently an over-bridge leading from the future Deutsches Museum to the Kaiser Friedrich Museum, has been finished. This passage will enable visitors to the museum to make an uninterrupted circuit through both buildings, a possibility that has been desired by the authorities because of the artistic affinities between Netherlands art (in the Kaiser Friedrich Museum) and the works of the German schools. In this connection it is gratifying to report that efforts are being made to accelerate the completion of the Deutsches Museum so that it may be possible to finish the setting up of the objects by next spring. The work of installation has already been started.

The director in general of the Berlin museums, Dr. Waetzold, and Dr. M. J. Friedländer, director of the print room have been nominated corresponding members of the Belgian museum commission for old and new art.

A competition for the most beautiful female portrait painted during the year 1928 had been announced by a prominent commercial firm, Georg Schicht, of Berlin. A prize of M10,000 was offered,

and awarded to Professor Willy Jaeckel, of Berlin, who won against twenty-six competitors whose works had been selected from three hundred and sixty-five photographs submitted to the jury. The twenty-six paintings are now on exhibition at the Gurlitt Gallery. Opinions are at variance whether the prize-painting is indeed worthy of the distinction that fell to it. However, an axiomatic and unanimous proof as to what is "the most beautiful portrait" is impossible, because the term "beautiful" (as applied to the type represented) will always be appraised after individual likings. Therefore the jury was bound to award the

prize to a work that combines considerable craftsmanship and an up-to-date character, though it may be questioned whether the flapper-type represented is indeed the most typical woman of the era. It should also be acknowledged with due gratification that industrial circles in Germany have at last shown active interest in the promotion of contemporary art by granting a prize which must be considered generous in view of the difficult financial conditions among younger artists. It is to be hoped that this spirit of patronage will find frequent imitation. It is also worthy of note that the same

(Continued on page 21)

## D. A. HOOGENDYK &amp; COMPANY



INTERIOR By MAES (1632-1639)  
From the Collection de Ridder

HIGH CLASS PAINTINGS  
BY OLD MASTERS

AMSTERDAM  
640 KEIZERSGRACHT

## EDGAR WORCH

Formerly Ludwig Glenk

EUROPEAN ANTIQUITIES  
CHINESE WORKS  
OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10



Mazzolino

"Adoration"

## DR. BENEDICT &amp; CO.

5 Friedrich Ebertstrasse

BERLIN, W.

PAINTINGS BY OLD MASTERS

## Louis Ralston &amp; Son

18th Century English Portraits;  
Barbizon Paintings  
and Modern American

730 FIFTH AVENUE  
NEW YORK

## BELMONT GALLERIES

137 East 57th St., New York  
Old Masters  
Portraits of All Periods  
Primitives of All Schools  
Paintings Bought  
Paintings Authenticated

## l'art moderne

Paintings from Impressionist  
and Modern Schools  
(S. A.)  
3 Stifstrasse  
LUCERNE

## J. B. NEUMANN

New Art Circle & Print Room  
35 West 57th Street, New York  
Neumann & Nierendorf, Berlin  
Neue Kunstgemeinschaft  
Graphisches Kabinett, Muenchen

## The LITTLE GALLERY

29 West 56th Street

SPECIAL EXHIBITION  
HANDWROUGHT  
JEWELLERY  
and SILVER

## N. E. MONTROSS

Works of Art

MONTROSS GALLERY  
26 EAST 56TH ST. NEW YORK

## JACK NIEKERK

formerly with  
BOUSSOD, VALADON & Co.

437 Heerengracht  
AMSTERDAM, HOLLAND

HIGH CLASS  
PAINTINGS

Dutch and French

## Art Prices Current

The Standard Work on the  
Pricing of Pictures

Each Volume Forms An Annual  
Record of Sales Prices

at the

Leading London Sale Rooms

with an

INDEX TO ARTISTS' AND  
ENGRAVERS' NAMES AND TO  
THE TITLES AND SUBJECTS

Now Edited by

H. G. T. CANNONS

Price \$10

Volume VII (covering the season 1927-28)  
of the New Series is now ready.

Send for prospectus and specimen pages to  
the publishers:

THE ART TRADE PRESS, Ltd.  
13, Buckingham Street London, W. C. 2



# BERLIN LETTER

(Continued from page 20)

firm has instigated a similar competition among Austrian artists, the prize of which (7,500 Austrian shillings) was awarded to the painter Sergius Paus.

The German Railroads Information service, which is active in spreading the knowledge of German art in foreign countries, has arranged an exhibition of the giant photographs used for propaganda purposes abroad. Examples of picturesque ancient architecture, of modern buildings, of sculpture, and of beautiful scenery have been united to show the gratifying attempts of the authorities to make Germany the favorite mecca of travelers the world over. The booklet *Germany, all about Art and Artists* by Fritz Stahl, mentioned in a former letter as having been issued by this company, has been published in English also.

Art circles the world over are concerned with Alceo Dossena's forgeries. Vienna is among the company, and according to a report in the *Vienna Morgen*, the curator of the museum of ancient art, Dr. Planiscig, is among those who have contributed to the final uncovering of one of the biggest frauds in the history of art. He took photographs of all those sculptures offered for sale to the museum which he believed to be fakes, and finally proved their origin to be identical by means of projection. The astounding fact was disclosed that the eyes of the sculptures, attributed to diverse Renaissance artists, projected one on top of the other, were almost alike in size and shape. Since then the forgeries were discovered and Dr. Planiscig's method furnished an additional proof of the spuriousness of the works.

During restoration some time ago of the Wartburg at Eisenach in Thuringia, early Gothic frescoes were found, showing the Madonna with five saints. Since the frescoes began to grow dimmer as soon as they were exposed to the air, they were covered with a copy. This has now been removed because the canvas was disintegrating, and it has been found that the original frescoes have so dried out that the colors are coming back and the outlines are becoming clearer. Thus a new attraction is added to this historic castle.

## ARTHUR A. BAILEY

*Publisher of*  
Original etchings, aquatints, etc., by  
W. S. Bagdatopoulos, E. J. Detmold, H. P. Evans, Roland Green, F. H. Haagenen, Margaret Hamilton, S. M. Litten, R. G. Mathews, Barry Pittar, etc.

188, Brompton Road, London, S.W. 3.

## MAX ROTHSCHILD

*Old Masters*

THE SACKVILLE GALLERY  
28 Sackville Street, London, W.1  
Cables: OBJEDAR, LONDON.

## THE ABBEY GALLERY

W. R. DEIGHTON & SONS, LTD.  
MODERN ETCHINGS  
& WATER-COLOURS

2 Victoria Street, London, S.W.1

## Casa Rossa (Private) Gallery

(Louis Gautier)

79 & 80, Gledbe Place, Chelsea,  
London, S.W.

PAINTINGS, TAPESTRIES,  
POTTERY

## WALLIS & SON

*Pictures by British  
and Foreign Artists*

THE FRENCH GALLERY  
120 Pall Mall London, S.W. 1

# LONDON LETTER

**The Rex Whistler Murals  
Tate Gallery Receives a Gift  
Guillaume Gallery Opening  
Dutch Masters Arrive in London  
Brook Street Gallery Exhibits  
Japanese Caricatures at Yamanaka's  
Sloane Gallery Shows Etchings  
Hind Drawings and Watercolors  
Beerbohm Exhibit Prolonged**

By LOUISE GORDON-STABLES

The decorations carried out on the walls of the Refreshment Room at the Tate Gallery by Rex Whistler, and the work similarly effected by Slade students under Professor Tonks elsewhere have proved so eminently successful that the powers that be at Millbank are giving their attention to the encouragement of other undertakings of this nature and if all matures according to plan London will soon have cause to congratulate herself upon a rich crop of really interesting modern work in mural art. Mr. Aitken, the Director of the National Gallery at Millbank, interviewed by *The Morning Post*, suggested that a free hand should be given to rising artists by schools, restaurants, concert halls, golf club pavilions and so forth, and if this should be done, we may look forward to something like a renaissance in this field.

The scheme for encouraging a revival of mural art owes its origin to Sir Joseph Duveen, who has recently made some interesting purchases on behalf of the Tate Gallery from an exhibition at the Whitechapel Art Gallery. This consisted

of work by men of the artisan class, some of them among the unemployed. In the case of the latter a special fund had to be raised to secure exhibition frames. The painting was in some cases extraordinarily interesting, and when working-class types were portrayed, the sense of character was notably penetrating. The majority of the compositions dealt with actual life as seen by the artists rather than with imaginative themes.

London's galleries increase in number almost from day to day. The latest addition is the Guillaume Gallery in Grosvenor Street, called after Paul Guillaume, who has the distinction of being the first French collector to specialize in negroid sculpture. His galleries here are opening with a fine show of French painting, mostly by Renoir and including a remarkable self-portrait by that artist. The latter day vogue for turning a beautiful residential house into an art gallery, has much to commend it, for when once the lighting has been suitably adapted no walls can make a better setting for works of art.

The consignments of pictures for the exhibition of Dutch Masters at Burlington House are now arriving daily from various parts of the globe, and many precautions are taken to safeguard them. From the wharves they proceed in specially built vans, padded with felt and fitted with balloon tires, to the academy the escort of mounted police, there to be guarded night and day. On the water, a Dutch torpedo-destroyer accompanied the *Batavier*, known for the time being as the "Rembrandt Ship," though what actual need there could have been for a torpedo-destroyer is a question. It is said that the

insurance on the pictures that come from the United States is being defrayed by a well known art dealer.

Interesting from the point of view of a new technique is a little exhibition at the Brook Street Gallery of portrait-models in wax by Sybil Ashmore. These comprise in every case a complete setting for the figure involved, that is to say furniture and hangings. Even animals and accessories are provided in miniature to develop the portrait fittingly. The modeling of the wax figures is exceedingly clever, and forms a welcome variant to the wax bas-reliefs that have hitherto bounded the horizon for the artist working in this medium. The new style of portraiture should have a great vogue. Ivon Hutchins' paintings occupy the

chief gallery at Messrs. Tooth's of New Bond Street just now. It is work which presupposes in the spectator a great capacity for filling in blanks and extending suggestions. In fact, it makes demands to which only a small proportion of the public will be able to respond. But the artist's sense of line is admittedly good, and when he can prevail upon himself to develop his present sketchiness, he should be an interesting painter.

Some talented drawings by Augustus John in an adjoining room remind one that the firm now represents this fine draftsman.

The exhibition of Japanese caricatures at Yamanaka's in New Bond Street represents (Continued on page 22)

## J. LEGER & SON

ESTABLISHED 1892

LONDON:

13 DUKE STREET  
ST. JAMES'S, S.W.1

BRUSSELS:

178 RUE ROYALE  
(Opposite Astoria Hotel)



Portrait of J. Cheale Green, Esq., of Finden Court, Arundel, in Windsor uniform, by Sir B. West. Size 30" x 25".

PERMANENT EXHIBITIONS of  
OIL PAINTINGS BY OLD MASTERS

OF THE  
ENGLISH, FRENCH, FLEMISH  
and ITALIAN SCHOOLS

Inspection Cordially Invited

## THE LEICESTER GALLERIES

Leicester Square, London

ERNEST BROWN AND PHILLIPS, Proprietors



## BEST MODERN ART



By Appointment

to H.M. the King

## SPINK & SON, LTD.

FOUNDED 1772



Panel of Imperial yellow silk brilliantly embroidered in rich colours. From the Summer Palace, Peking, 1900. Size 4'3" x 3'6". Kien-Lung, 1736-1795.

## Fine Chinese Art

5, 6 & 7, KING STREET, ST. JAMES'S  
LONDON, S.W.1

Telephone  
Gerrard 5275

Cables  
Jadeite, London

## THE INDEPENDENT GALLERY

PAINTINGS and DRAWINGS by  
OLD and MODERN MASTERS

FINE EXAMPLES OF EARLIER PERIODS



Portrait of a man in a landscape, by Thomas Gainsborough, R.A. 23 x 19 1/4 inches. Exhibited Gainsborough Bi-centenary Exhibition, Ipswich 1927, No. 28.

7a. Grafton Street, Bond St., London, W. 1



## LONDON LETTER

(Continued from page 21)

resents a phase of art with which we have hitherto been unfamiliar. The works belong to the XVIIth and XVIIIth centuries, and hardly correspond to our own view of what constitutes a caricature, for they are mostly of legendary personages, and deal largely with characters of folklore and myth. A traditional style of treatment is observed with a differing technique by a number of artists, who bring to bear upon a limited number of themes a splendid virility of treatment, a charming feeling for color and no little humor. A number have retained the brilliance of tone that first characterized them, and all are interesting from the point of view of draftsmanship. As such works are steadily becoming rarer, it is a matter for congratulation that the British Museum has secured two fine examples.

\* \* \*

At the Sloane Gallery, Brompton Road, some especially fine etchings are being shown by artists of various nationalities, who have been more or less "discovered" by the art publisher, Mr. Bailey. One is the Norwegian etcher, Haagenesen, who has produced some exceedingly skilful line studies, notably one of St. Paul's Cathedral, in which the spaciousness and impressiveness of the architecture are suggested with remarkable ability. A Greek etcher, Bagdatopoulos, is in another way equally distinguished. There is a striking sense of actuality about his studies of Eastern types, an instantaneousness that comes, no doubt, to a large extent from his habit of working directly on his plate. His work reminds one of Sargent's in its incisiveness and surety. A third etcher, R. G. Matthews, is conspicuously successful in his studies of London, etchings full of individuality and causing even the most confirmed cockney to perceive some-

## ST. LOUIS

The Artists' Guild opened its exhibition to the public on December 2nd. The jury, presided over by Ernest Lawson, met on December 8th to award \$1,250 in prizes.

\* \* \*

The sixteenth annual exhibition at the Artists' Guild has a large showing of modernistic art. Two prizes were offered for work of this type and consequently a number of new names are included in the catalogue.

Only a second prize of \$50 was offered for sculpture, however, and as a result most of the artists did not send their best work. Among the contributors to this part of the exhibit are: Joseph Horchers, Sheila Burlingame, Adele Schulenberg, Charles Quest, Dorothy Jennings, Marion Howes, Clifton Adams, Mona Neihardt and Dorothy Young.

thing new and something lovely in the most hackneyed scenes. It is a refreshing collection of good work.

\* \* \*

At the Agnew Galleries, Old Bond Street, A. M. Hind is showing a pleasant collection of drawings and watercolors, unpretentious works that give an impression of appreciation of the quiet, harmonious stretches of the world, without seeking to impress one with their cleverness or power. They disarm criticism by their very ingenuousness.

\* \* \*

So successful did the exhibition of Max Beerbohm's "Ghosts" prove to be at the Leicester Galleries, that it was decided to prolong it till the end of the year. Already nearly a hundred caricatures have been sold, a record even for the popular Max.

## DETROIT

Six hundred canvases were entered in the Michigan artists exhibition which opened at the Detroit Institute of Arts on January 4th. Of these only two hundred have been hung. The prizes offered include two watercolor prizes, the Miss Clara Dyar prize of \$50 for the best watercolor of a Detroit subject, and the Mrs. Neville Walker Memorial purchase prize. A new prize of \$100 has been offered jointly by Hal H. Smith and Frank Blair for the best work in black and white, and a second new prize of \$50 is offered by George Murphy for the best contemporary painting in oil. Other prizes listed include the Boulevardier Magazine prize of \$50 for an example of modernistic art, the Scarab Club gold medal for the most important contribution to the success of the exhibition; the Detroit Museum of Art Founders' Society prize of \$200 for the best work in the exhibition by a resident Michigan artist; the Mrs. Herbert C. Munro prize of \$100 for the best figure composition; the Frederick Zeigen prize of \$50 for an artist who has never before received an award, and the Mrs. August Helbig prize of \$25 for the best piece of sculpture.

\* \* \*

Miss Vally Wieselthier was present on January 3rd at the opening of her exhibition at the Detroit Society of Arts and Crafts.

## INDIANAPOLIS

Oil paintings that comprise the work during spring, summer and autumn in Brown county by Carl C. Graf and sculpture, both in the round and in relief, that includes portraiture and ideal heads selected from recent work by Robert Davidson, constitute one of the important exhibitions of the season at the Pettis gallery. There are thirty-nine canvases and eight pieces of sculpture.

The paintings by Mr. Graf include a of these, "Into the Light," shows a beech number with beech trees as subjects. One tree in the foreground with a long, curving branch outlined against the more distant tree masses. Other paintings which deal with the beech tree theme are "Road Into the Beechwood," "At the Edge of the Wood," "Afternoon Light in the Beechwoods," and "Twin Beeches." "Frosty Morning," "Floating Clouds," "Quiet Autumn Day" and "Path to the Valley" deal with autumn landscapes. A number of spring landscapes are also included. Numbered among them are "Spring on Upper Salt Creek," "Spring Roadway," "Spring along the Creek" and "Plum Tree in Spring." There is also one flower subject and one interior.

\* \* \*

Will Vawter opened a one-man show of Brown county landscapes on December 3rd in the H. Lieber Company Galleries.

\* \* \*

A group display by Irvington artists

began on December 3rd in the Carr salesroom, Irvington, to continue through the week under auspices of the Union of Irvington Clubs.

\* \* \*

C. Warner Williams was represented with an exhibition of sculpture during December at the Woman's Department Club.

\* \* \*

Early December exhibitions at the Herron Art Institute included twenty-four paintings in both oils and watercolors by Felicie Waldo Howell, etchings made in Japan by Martin Lucas and etchings of New England dunes and of snow scenes by W. H. W. Bicknell.

\* \* \*

The Forty-fourth Annual Exhibition of Contemporary American Art opened officially with a reception for members of the Art Association and their friends on New Years Day. As was the early custom of the Art Association, invitations were again sent this year to individual artists, whose work had aroused the interest of the committee of selection, to send paintings to this exhibition. These are to be shown at the John Herron Art Institute for the month of January.

The response on their part has been generous and seventy artists of established reputation are lending their canvases. Chicago is represented by a group of twelve, Ohio by four, Philadelphia by two and New England by eight. The greater number of paintings are coming from New York. Several types of American art are being shown.

## JULIUS BÖHLER

Briennerstrasse 12, Munich.

Victoriastrasse 4a, Berlin.

## BÖHLER &amp; STEINMEYER

The Lucerne Fine Art Co.  
Alpenstrasse 4, LucerneRitz-Carlton Hotel  
Madison Ave. and 46th Street, New York

## NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

OLD PAINTINGS GOTHIC SCULPTURES

## E. J. VAN WISSELINGH &amp; CO

HIGH CLASS  
PAINTINGSPUBLISHERS  
OF THE ETCHINGS BY  
M. BAUER A. O.

78-80 ROKIN AMSTERDAM

## MAURICE H. GOLDBLATT

Art Expert  
Paintings Authenticated  
and Appraised  
157 WEST 57th STREET  
New York CitySCHULTHEIS  
GALLERIESEstablished 1888  
142 FULTON ST., NEW YORK

## PAINTINGS

by American and Foreign artists  
Mezzotints EtchingsC. W. Kraushaar  
Art Galleries

680 Fifth Ave. New York

PAINTINGS · ETCHINGS  
and BRONZESby Modern Masters  
of American and European Art

## FERARGIL

FINE PAINTINGS  
and SCULPTUREFREDERIC N. PRICE  
President

37 EAST 57TH ST., NEW YORK

FREDERICK KEPPEL  
& CO.

On Exhibition

ETCHINGS  
BY

Contemporary Artists

16 EAST 57TH STREET

## RALPH M. CHAIT

19 East 56th Street, NEW YORK

ANCIENT CHINESE  
WORKS of ART

Dealing in Chinese Art since 1910

\* \* \*

EXPERTS: Accredited by Great Museums and Connoisseurs  
CATALOGUERS of Many Famous Collections  
"Member of The Antique and Decorative Arts League"The Pennsylvania Academy  
of the Fine ArtsThe Oldest Fine Arts School  
in AmericaDRAWING, PAINTING,  
ILLUSTRATION, SCULPTURECity School  
BROAD & CHERRY STREETS  
PHILADELPHIA  
Country School  
CHESTER SPRINGS  
PENNSYLVANIA

Illustrated Booklets, Address the Curator

London  
Osaka  
PekingKyoto  
Boston  
Shanghai

## YAMANAKA &amp; CO.

680 Fifth Ave., New York

WORKS OF ART  
from  
JAPAN AND CHINAGood Pictures  
Deserve  
Good  
LightingWrite for our  
new booklet on picture  
lighting and accessoriesDAY-BRITE REFLECTOR CO.  
703 S. BROADWAY ST. LOUIS, MO.



EXHIBITIONS IN NEW YORK

Ackermann Galleries, 50 East 57th St.—Old English sporting paintings through December. Early American prints through January.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by the two Naglers, to January 14th.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, through January.

Anderson Galleries, 489 Park Ave.—Paintings by Gari Melchers, January 1st to 26th.

Arden Gallery, 460 Park Ave.—Regional costumes of France, a prologue to the Beaux Arts ball, to January 5th.

The Art Center, 65 East 56th St.—Paintings by Francis L. V. Hoppin, January 7th to 19th; paintings by Hortense T. Fernberger, January 14th to 26th; craft work shown by the New York Society of Craftsmen, pottery by Leon Valkmar and Durant Kilns and Mexican craftwork shown by the Paine Mexican Crafts Corporation, January 2nd to 31st.

Arts Council Gallery, The Barbizon, 140 East 63rd St.—Exhibition of paintings, etchings and drawings of New York, to January 31st.

Babcock Galleries, 5 East 57th St.—Recent paintings by George J. Stengel and recent watercolors by Charles Avery Aiken, January 2nd to 15th.

Balzac Galleries, 40 East 57th St.—Exhibition of paintings by old masters.

Belmont Galleries, 137 East 57th St.—Primitive, old masters, period portraits.

Boehl, Steinmeyer, Inc., Ritz Carlton Hotel, S.W. 29.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Avenue.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIth, XVIIIth and XIXth century English school.

Brummer Gallery, 27 East 57th St.—Exhibition of the works of Raymond Duchamp-Villon, opening January 5th.

Butler Galleries, 116 East 57th St.—English sporting prints, through January.

Daniel Gallery, 600 Madison Ave.—Paintings by Fiske Boyd, to January 26th.

De Hauke Galleries, 3 East 51st St.—Modern paintings. Exhibition of drawings and watercolors by XIXth century and contemporary French artists, to January 5th.

Down Town Gallery, 113 West 13th Street.—Oils and watercolors by Anne Goldthwaite, to January 21st.

A. S. Dry, 680 Fifth Ave.—Exhibition of Flemish, primitives from the Sigmaringen collection, through January.

Dudensing Galleries, 5 East 57th St.—Exhibition of the work of our group of painters, to January 7th. Paintings by Alice Flint, January 7th to 27th.

Durand-Ruel Galleries, 12 East 57th Street.—Paintings by Eugénie Zak and sculpture by Mika Mikoun, to January 19th.

Ehrlich Galleries, 36 East 57th St.—Paintings of the Madonna, to January 10th.

Ferragil Galleries, 37 East 57th St.—Portraits by Leo Mielziner, glass prints by J. Mac Gillivray and paintings by Luigi Lucioni, to January 12th. Sculpture by Phyllis Blandell, January 7th to 19th.

G. R. D. Studio, 58 West 55th St.—Paintings and sculpture by James D. Herbert, to January 12th.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Paintings by twelve American artists, during January.

Rene Gimpel, Hotel Ambassador, 51st St. and Park Ave.—Exhibition of drawings by Pragonard, to January 12th. Exhibition of Gothic art, January 12th to 31st.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—Recent work by Malvina Hoffman, to January 5th. Paintings by Lilian Genth, A. N. A., and sculpture by Gleb Derujinsky, January 8th to 19th. Paintings by Ettore Caser, January 9th to 19th.

Guarino Galleries, 600 Madison Ave.—Exhibition of paintings, drawings and tapestries, by Depero, January 7th to February 8th.

Helen Hackett Galleries, 9 East 57th Street.—Paintings by Fred L. Wagner, January 7th to 19th.

Harlow, McDonald & Co., 667 Fifth Avenue.—Miscellaneous prints.

P. Jackson Higgs, 11 East 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—American paintings.

Intimate Gallery, 489 Park Ave.—Exhibition of fifty new paintings by John Marin, until January 11th. Works of Arthur G. Dove, January 11th to February 7th. 100 new paintings and drawings by Marsden Hartley, to January 31st.

Edouard Jonas Art Galleries, 9 East 56th St.—Portraits by Tade Styka, to January 24th.

Kennedy Galleries, 785 Fifth Ave.—Etchings, engravings and color prints.

Keppel Galleries, 16 East 57th St.—Color prints of the XVIIth and early XIXth centuries, to January 15th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Watercolors and etchings by W. S. Bagdatopoulos, to January 15th.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters, to January 31st.

Knoedler Galleries, 14 East 57th St.—Fifth Annual Exhibition of XVth and XVIth century engravings, etchings and woodcuts, to January 25th. Watercolors by Mrs. A. Stewart Walker, late paintings by Edward Bruce, to January 12th.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Margaret Sargent, January 3rd to 18th.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Handwrought jewelry and silver, to January 31st.

Macbeth Gallery, 15 East 57th St.—Paintings by J. Alden Weir, to January 14th.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Japanese prints and Japanese ceremonial robes lent by Louis V. Ledoux, through January.

Milch Galleries, 108 West 57th St.—Memorial exhibition of paintings, landscapes and figures by Helen McCarthy, to January 12th.

Montross Gallery, 26 East 56th St.—Watercolors by Gordon Grant and etchings by Helena Sturtevant, to January 12th.

Morton Galleries, 49 West 57th St.—Paintings by Milton Avery and Ben Benn to January 9th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Black and white, to January 5th. General exhibition, January 7th to 26th.

J. B. Neumann, New Art Circle, 9 East 57th St.—Opening exhibition.

New York Public Library, 476 Fifth Ave.—Room 321, one hundred notable American engravers, 1683-1850; Room 316, engravings after portraits by Gilbert Stuart and lithographs by R. P. Bonington; corridor, third floor, early views of American cities.

Newhouse Galleries, 11 East 57th St.—Paintings by George and Martin Baer, to January 31st.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Peggy Bacon, to January 12th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

Ralston Galleries, 730 Fifth Ave.—Paintings by old masters.

Rehn Galleries, 691 Fifth Ave.—Paintings by Eugene Speicher, to January 19th.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings and etchings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings by French masters.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Bellegarde collection of vestments of the XVth and XVIth centuries, to January 15th.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Paintings of Indians by Dorothy Brett, to January 12th.

Union League Club, 1 East 39th St.—Exhibition of portraits, landscapes and sculpture by contemporary artists, January 10th to 14th.

Valentine Gallery of Modern Art, 43 East 57th St.—New paintings by Giorgio De Chirico, through January.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th St.—Wetherfield collection of old English clocks; oak paneled rooms; Jacobean, Queen Anne and Georgian furniture.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Etchings and drawings by Thomas Handforth and sculpture by Roy Sheldon, to January 19th.

Whitney Studio Galleries, 10 West 8th St.—Paintings by Henri Burkhardt, Karl Free, Max Kuehne and Joseph Pollet, to January 19th.

Wildenstein Galleries, 647 Fifth Ave.—French paintings and old masters.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—A selected group of old masters.

DES MOINES

An exhibition of thumb-box sketches is on view at 525 Seventeenth street, where the Iowa Guild members are showing pictures painted during their summer tours abroad, as well as those brought back from historic or interesting places in Iowa. The members of the guild have donated these sketches, to be sold to increase the funds for the maintenance of the Cumming School of Art.

In this group are drawings and sketches by Edith Bell, made when she was abroad on the Pulitzer prize trip. Margaret Hayes Stout of Cambridge, Mass., has a number of red chalk drawings of children. Esther Holmquist Hurkett has a group of Colorado landscapes, with the mountain cabins, blue skies and aspen trees much in evidence. Katherine Macartney adds Brittany subjects of colorful houses. Edna Patzig shows a group along the Mediterranean.

Des Moines gardens, by Harriet Macy and Edna Rounds, lend a local note. River views are shown by Frances Price Young and Aden Arnold, each showing boats and the old capital building at Iowa City.

Velma Wallace has a pastel painting of the old church at McGregor. Jean Dayton West has a group of etchings of San Antonio subjects, "The Alamo" and "San Jose Mission."

Gerard Raynes adds his colorful watercolors of figures in striped aprons and bodices. Ruth Wilkinson, Lynn Stacey and Harry Stinson show a group which includes landscapes and boat scenes. Bertha Shore Jewett captured a little of the transient beauty of the last snow-storm in Des Moines.

Harry Stinson contributed a little statuette entitled "The Daughter of Neurus." Mr. Stinson is working upon a number of portraits in sculpture.

BRIMO, DE LAROUSSILHE

Works of Art for Collections  
TAPESTRIES—PAINTINGS  
From Early Middle-Age to the Renaissance  
34 Rue Lafayette, and  
58 Rue Jouffroy (Boulevard Malesherbes)  
PARIS

BIGNOU First-class Paintings

8 Rue La Boétie  
PARIS

LOUIS PARAF  
23bis Rue de Berri, PARIS (Champs-Élysées)  
FIRST-CLASS OLD PAINTINGS  
FRENCH FURNITURE (18th Century)

HAMBURGER BROTHERS 362 Rue Saint-Honore  
PARIS  
ANTIQUÉ FURNITURE—TAPESTRIES  
Old China—Miniatures—Snuff Boxes  
GOTHIC—XVIIIth CENTURY

J. Herbrand  
Old Masters  
31 Rue Le Peletier, Paris

J. WATELIN  
XIX Century French Masters  
11 Rue Auber  
PARIS

MARCEL BERNHEIM & Co.  
2bis RUE DE CAUMARTIN, PARIS  
MODERN PAINTINGS

R. G. Michel Gallery

17 QUAI ST. MICHEL, PARIS V  
Original Engravings & Etchings by  
Béjot, Buhot, Mary Cassatt, Corot, Daumier,  
Degas, Delacroix, Gauguin, Forain, Lepere,  
Manet, Matisse, Méryon, Millet Od. Redon,  
Renoir, Whistler, Zorn, etc.  
Catalogues on Application

Charles Pottier

Packer and Shipping Agent  
14, Rue Gaillon, Paris  
Packer for the Metropolitan Museum  
New York

GALERIE VAN LEEB

Painting since Cezanne  
41 Rue de Seine, Paris (6)

Chas. Kaufmann

Ancient Tapestries, Point  
Old Paintings, High Antiques  
23 Faubourg St. Honoré, Paris

M. & R. STORA

Gothic and Renaissance  
Works of Art  
Paris, 32 Bis Boulevard Haussmann

J. FERAL

Ancient Paintings  
7 RUE ST. GEORGES  
PARIS

Now Ready  
SPECIAL NUMBER  
December 1928  
THE BURLINGTON  
MAGAZINE



Founded 1903

Price One Dollar

CONTENTS:

NOTABLE WORKS OF ART NOW ON THE MARKET is the subject of a special 36 page illustrated Supplement. Special Plates: Colour facsimile reproductions of a newly discovered painting by Giovanni Bellini; Elizabethan Tapestry panel; Red Lacquer and Gilt Writing Cabinet; Famille Noire Vase, and 16 other full-page plates in monochrome.

EDITORIAL: SIR CHARLES HOLMES. BELLINI'S "MADONNA DEL BALDACCINO," by Detlev Baron von Hadeln

ON A GROUP OF EARLY ENAMELS, POSSIBLY ENGLISH, by Tancred Borenius, and M. Chamot.

AN ENGLISH TAPESTRY PANEL; "THE SACRIFICE OF ISAAC," by A. F. Kendrick.

THE CIVIDALE RELIQUARY, KNOWN AS THE RELIQUARY OF CHARLES IV, by Giuseppe Gerola.

A PAIR OF TUDOR SNUFFERS, by C. C. Oman.

ADDITIONS TO THE WORK OF PIERINO DA VINCI, by Ulrich Middeldorf.

A SET OF GEORGE I FURNITURE, by Herbert Cescinsky.

A STAINED GLASS PANEL FROM MILAN CATHEDRAL, by Herbert Read.

A DELFT AND A CHINESE VASE MARKED AK, by Minke de Visser.

THE LITERATURE OF ART, etc., etc. THE BURLINGTON MAGAZINE is indispensable to all seriously interested in art. The size and quality of its illustrations are unsurpassed. For over a quarter of a century it has held its position as the most important and comprehensive art journal published.

Annual Subscription \$9.00

NEW YORK

E. WEYHE, 794 Lexington Ave. BRENTANO'S, Inc., 1 W. 47th St. LONDON Bank Bldgs., 16a, St. James's St., S.W.1.

Mr. NAUM LOS  
ART SCHOOL  
(formerly in Rome, Italy—1918-1928)  
SCULPTURE—DRAWING  
PAINTING—CONSTRUCTIVE  
ANATOMY: MAN—HORSE  
Day and Evening Classes  
The School is officially recommended by the American Academy and by all Academies of other Nations in Rome.  
1947 BROADWAY  
at 66th St. Station New York City  
Phone Trafalgar 0022

HOTEL DES ARTISTES  
1 W. 67TH STREET  
Duplex studio apartments, 3 to 5 rooms, \$150 to \$300 per month.  
Kitchenette and electric refrigeration; free cooking service. Swimming pool, gymnasium, handball court; restaurant. Susquehanna 8440.



## Romanesque Frescoes Discovered In Castile

An address delivered by Professor Walter W. S. Cook of New York University, before the eighteenth annual meeting of the College Art Association of America, Metropolitan Museum of Art, Saturday, December 29th, 1928, told of the recent discovery in Spain of several early frescoes. "The Spanish Research and Publication Committee of the College Art Association was founded in 1926," said Professor Cook. "Since then three expeditions have been made to Spain and several important discoveries have been made in the field of Spanish Romanesque painting. During the past two years many mural paintings of the XIIth and XIIIth centuries have been studied and photographed and a large corpus of material relating to mediaeval painting in the provinces of Catalonia, Aragon, Navarre and Castile has been brought to this country.

"An extensive search in the provinces of Castile and Leon has yielded important results. A study has been made of the recently uncovered mural paintings in the church of S. Cristo de la Luz and of the church of Sta. Fé at Toledo. The Romanesque frescoes of the Pantón de los Reyes at S. Isidoro, Leon, and of the Gothic paintings at Arlanza and Silos have also been the subject of special investigation. Acting on clues furnished by local Spanish antiquarians new sites have been visited and in the last two expeditions no less than three hitherto unknown frescoes of the Romanesque period have been brought to light.

"The most important monument, which has thus far escaped the attention of archaeologists, is a series of mural paintings in a small chapel at Maderuelo, in the northern province of Segovia. The village of Maderuelo lies north of the Guadarrama mountains, near Campo de San Pedro, and contains only a handful of peasants. On a small knoll in an isolated spot south of the town stands the hermitage known as 'Ermita de la Cruz'. Most of the building is now occupied by Castilian peasants, but the apse at the east end has suffered less damage than the remainder of the building and the walls are entirely covered with mural paintings.

"This series of mural paintings shows the Creation of Adam and Eve, the Temptation and Fall of Man, the Offering of Cain and Abel, Adoration of the Magi, the Washing of the Saviour's Feet by the Magdalen. A series of saints and church fathers are shown in registers on the side walls and the ceiling is entirely filled with an imposing figure of Christ in Majesty. These frescoes date in the XIIIth century and show many analogies with the series of mural decorations in the hermitage of S. Baudel de Berlanga, and are an unusually fine example of the transitional style between the Romanesque and Gothic periods.

"A second mural painting, which is closely allied in style with the Maderuelo series, also came to light during the last expedition. In this case the exact provenance is unknown, since the mural decorations had already been removed from the original Spanish chapel and are now divided between two different collections in Madrid and New York City. Three fragments have thus far come to light and represent an enthroned Madonna and Child, a series of seated apostles, and the head of a female saint.

"A Castilian fresco was found in a convent in the small hamlet of Tubilla del Agua about 45 kilometers north of Burgos. The vaults of the church have fallen in but the gospel wall of the nave



contains a small patch of mural decoration of the XIIIth century. The composition consists of two standing figures of archangels with a dragon at their feet. The figures are relieved against a striped background composed of light red, yellow and dark red bands. The angels are drawn in graceful lines and the colors are exceedingly harmonious. The style and color scheme show clearly that the artist was following the manuscript traditions of this region. Constant exposure to sun and air, however, is doing its work and if this faded fresco at Tubilla del Agua is not shortly transferred to a local museum nothing will remain of this rare example of the Romanesque school of Castile.

"These three unknown Romanesque mural paintings are a valuable addition to our knowledge of Spanish painting during the Middle Ages. The early art of Spain has been much neglected, but the activity of the Spanish Research and Publication Committee has already done much to make the mediaeval art of Spain better known. This committee has received much support from generous donors, including Archer M. Huntington, president of the Hispanic Society of America, Mrs. Moses Taylor Pyne of Princeton; Edward W. Sheldon of New York City, Professor Charles R. Morey of Princeton University, Dr. John Shapley, president of the Association, and others."

The Committee at present is composed of the following: Charles R. Morey, of Princeton University; chairman; Walter W. S. Cook of New York University, director of research; Kenneth J. Conant, of Harvard University, secretary; J. Donald Young, of Columbia University, treasurer; John Shapley, president of the Association, ex-officio.

PORTRAIT OF DOELLINGER  
By FRANZ VON LENBACH

Purchased by the Art Institute of Indiana from the Heinemann Galleries, Munich.

## BRUMMER Gallery Inc.

WORKS  
OF  
ART

NEW YORK  
27 East 57th Street

PARIS  
203 Bis Bd. St. Germain

Robert C. Vose  
(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE  
Carved Frames

559 Boylston Street  
Copley Square BOSTON

## DEMOTTE

GOTHIC SCULPTURES  
TAPESTRIES, IVORIES, ENAMELS  
STAINED GLASS, FURNITURE

NEW YORK  
25 EAST 78th STREET

PARIS  
27 RUE DE BERRI (VIII<sup>e</sup>)

## JULIUS LOWY

[INC.]

HIGH GRADE  
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

## GAINSBOROUGH

GALLERIES, Inc.

Richard Vitolo, Prop.

Fine Paintings  
Rare Antiques

222 Central Park South  
New York

## Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue  
(Fifth Floor)  
Between 53d and 54th Streets  
NEW YORK CITY

Amsterdam New York

## Frans Buffa & Sons

Fine Art Dealers

MODERN MASTERS

Dutch and French

NORWEGIAN LANDSCAPES  
by William H. Singer, Jr.

Recent works of  
JACOB DOOYEWAARD and  
WALTER GRIFFIN

58 West 57th St., New York City

## HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS  
ANCIENT and MODERN

## HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

EXHIBITION  
WATER COLORS and  
ETCHINGS

of  
W. S. BAGDATOPOULOS  
Until January 15th

## KLEEMANN THORMAN GALLERIES, LTD.

575 Madison Ave., New York

## ARTISTS FRAMING CO.

Established over 25 years

57 East 59th Street

INC.  
NEW YORK

## PICTURE FRAMES

J. LOWENBEIN, President

THE BEACON PRESS, INC., NEW YORK